MUSIC FOR DISSIPATED CULTURES

AUDIO DRUDGE

ISSUE 5

STONE GLASS STEEL, VROMB, LULL, MANDIBLE CHATTER, & BEEQUEEN. Over 60 reviews!

INDUSTRIAL EXPERIMENTAL ELECTRONIC

SUMMER/FALL 1994

AUDIO DRUDGE

Special thanks to all those involved in this latest issue: Grant and Neville/**MANDIBLE CHATTER**, Philip Easter/ **STONE GLASS STEEL**, Frans and Freek/**BEEQUEEN**, Hugo Girard/**VROMB**, M.J. Harris/**LULL**. Your enthusiasm has been gratifying and appreciated. Also thanks to: Donna/Artware Audio, J. Kohl/Tesco, Richard/**SCHLOSS TEGAL**, Bonnie and Jim/**VOICE OF EYE**, SALT/Ant-Zen, Markus/Art Konkret, Stefan/**MAEROR TRI**, John Everall/Sentrax, Sam/Projekt, Charles/Soleilmoon, RRRon, Frans (again)/Staalplaat, Bill/Release Records, and all bands associated with the upcoming **Invisible Domains CD**.

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VROMB

As a boy, Montreal's Hugo Girard was fascinated with monsters, flying saucers, robots, and strange creatures and beings. Now, at the age of 28, that imagination has been channeled into the work of **VROMB**. His debut full length CD, **Jeux de Terre** (Tesco), is a sonic journey into the insect kingdom. Comprised solely of pure electronics (no samples), at times it's like listening to a thousand mechanical insects claw and eat their way through a decomposing body. Other times, consolidated masses of electronic airborn creatures swarm down on their prey in a symphony of beating wings. Densely rhythmic, this CD reveals to the listener what lies in waiting beneath the surface of the soil...not always a pretty sight. For those of you familiar with **Graeme Revell's Insect Musicians**, consider this to be it's digital counterpart. Considering he speaks mostly french, Hugo was kind enough to contribute this interview in english...for which I thank and commend him. With the exception of a few minor corrections, I've pretty much left it the way he wrote it.

AD: Tell me a bit about the formation of **VROMB** and how you initially got involved and interested in making electronic music.

V: First I must say that when I started making music my idea of what I wanted to do was more acoustic and not alone. At that time, in 1989, the name was not **VROMB** and we were three. Me for the electronics and the voice, and two friends; Pierre Martel (the one who produces Batar) on bass, and Pascal Gauvin on percussion. We played together (not alone), but it wasn't what I expected. I started to do a couple of tests alone and found I was interested in analog synth. I discovered the power of analog and a human way to work with them. I like to think that those machines are alive and I'm just there to conduct them.

AD: How has your sound and outlook changed since you first started?

V: For the outlook, I can't say. But the sound changed when I realized that the machines were more effective when they were warm (hot) and when they were played alone. I let them live. I improvise with continuous sound and mechanical rhythm. I can't say when, but something happened. Everytime I work alone it's like I'm plugged in with the machine and we are communicating together. It's a kind of simbiose (nothing mysterious).

AD: If you could, talk a bit about **Jeux de Terre**...the significance and philosophy behind the title and how it relates to the music?

V: Jeux de Terre, is something like "Earth Who Play". Earth like the planet and like the soil. This project is a mental journey from our world to the world of the insect, to the world of the entire nature not with our human mind but inside an insect body. There we realize what we've planted--we play with the planet and the planet laughs at us. The idea of it is a reflection of what the world is now. the music is the impression of what we feel when we see all the pollution and disasters...it's not a moral issue, just a simple realization.

AD: Describe your music and your principal inspirations in creating and recording music.

V: I see my music like a movie without film. Sonic images, and not music for film. The cinema is the mind of the auditor and the space who he listens to the music. I take inspiration from bands like **ESPLENDOR GEOMETRICO, T.A.G.C., ARCANE DEVICE,** and **ART ZOYD**. But I also take inspiration from science fiction and fantastique film. Also novels by Philip K. Dick, Asimov, Silverber, and Lovecraft...European comic books too.

AD: Do you prefer to work around a "theme" with each release?

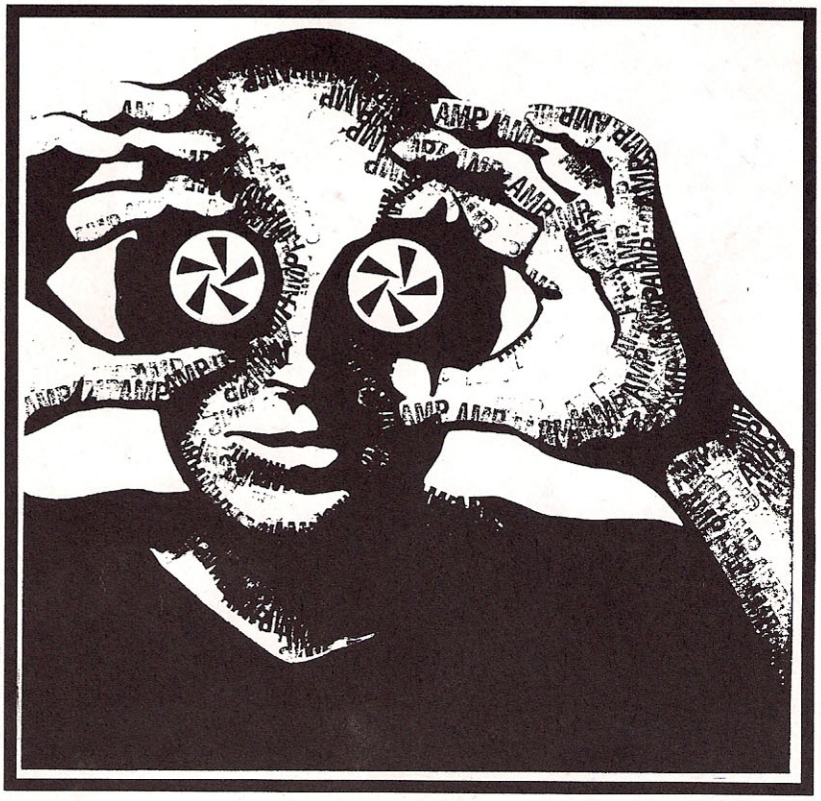
V: Yes, I like that way of working. When I find a theme it gives me the road to the finish line. I do the best I can to make the theme come alive.

AD: You mentioned to me you are working on new material...what can we expect from **VROMB** in the near future?

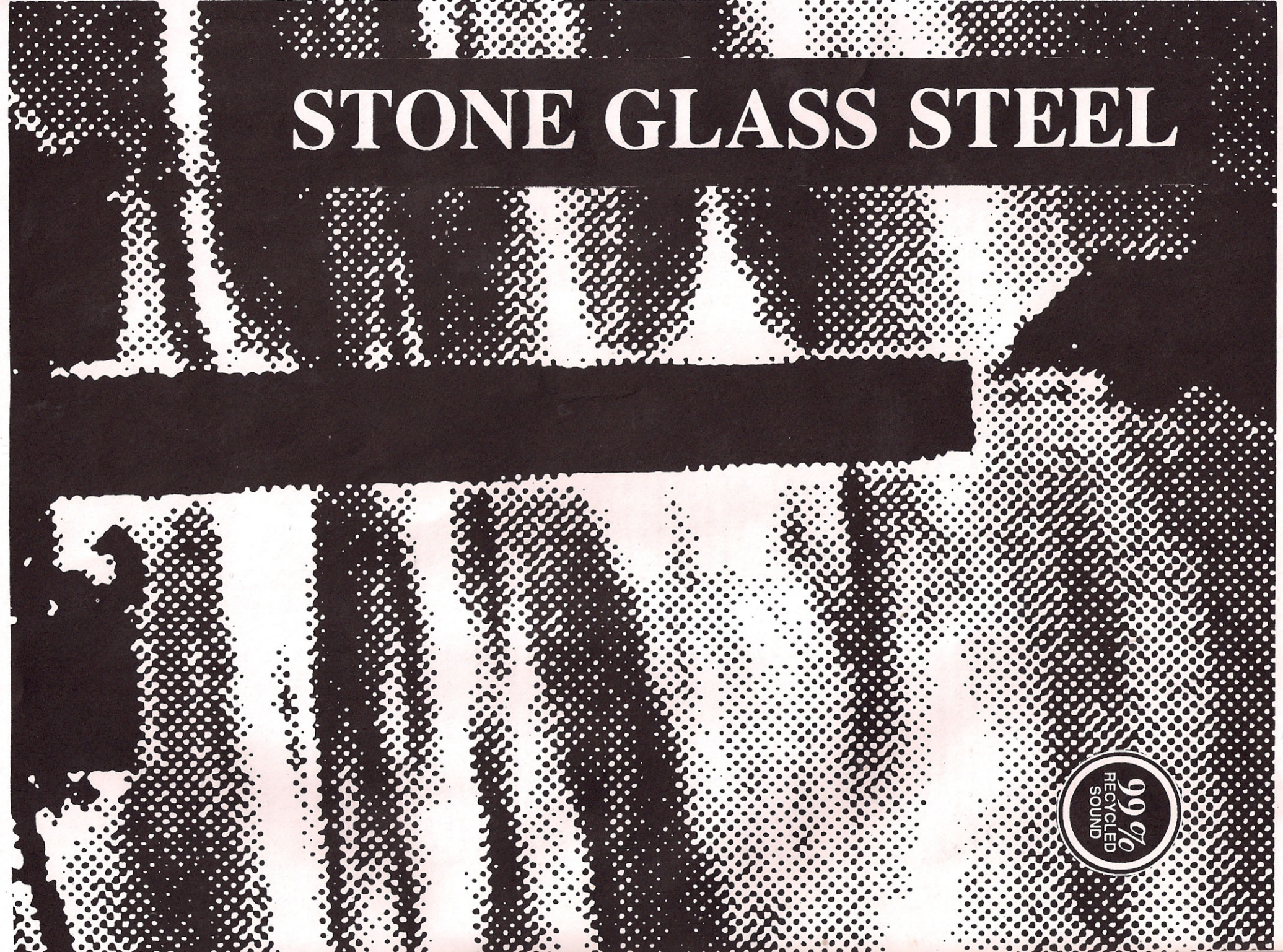
V: Something about the Titanic, a man alone in a big city, and my next release, **Le Facteur Humain**, or The Human Factor--new electronic vision with biomechanical rhythms, electronoize, more stereo phasing, and more electronics. Like an Outer Limits session (I take the name from an episode of the Outer Limits, but the music has nothing to do with the episode).

AD: You previously released some works on a compilation for Bunker...what was/is your relationship with them and what are your impressions of that release looking back at it?

V: Bunker is first a record store run by a friend, Robert Vincent. He gave me a **continued on page: 16**



STONE GLASS STEEL



As you can see by this definitive interview Philip Easter was kind enough to contribute, here is a musician that is enthusiastic about his work! With just two CD's, **Industrial >Icon<** and **Industrial Meditation**, this Missouri composer has already made a dazzling impression on hordes of feverish listeners hungry for his one of a kind mesh of mesmerizing loops, complex machine rhythms, and dense atmospheres. Because of the length of this interview (done courtesy of the incompetent U.S. Postal Service) I'm going to leave it at that and let Philip do the talking. JM.

AD: Could you give a brief history of **STONE GLASS STEEL** and yourself-influences, philosophy behind the name etc.?

SGS: STONE GLASS STEEL was formed in 1991 while I was living in Ellensburg, Washington. Ellensburg is a small rural town in the foothills of the Cascade Mountains, about 90 miles east of Seattle. At the time, my label, TypeToken Records had been in operation for about a year.

STONE GLASS STEEL was my third project for TypeToken. I had already released one ambient project on cassette, and had just finished recording a second beat-oriented project for CD. **STONE GLASS STEEL** was created as an avenue to explore my interests in sampling technology and sound sculpture. My goal was to just experiment and not be constrained by any particular style or genre.

The first **STONE GLASS STEEL** project was titled **Dismembering Artists**. That particular work was most influenced by the music I was listening to at the time. My interests ranged from ambient music to noise-oriented grindcore. When I set about making the first **STONE GLASS STEEL** album it was very much a subconscious crash combination of those two music styles. I appropriated the loose compositional structures of ambient music, the assaultive noise of grindcore, and came up with my own hybrid blend.

I was going through a turbulent time in my personal life during the recordings of this album. I was filled with a lot of anger and frustration and vented quite a bit of it in the music. One of the trade-offs of living in remote locations is that you are very often forced to cope with a hostile culture. I've found that rugged and barren climates usually breed rugged and barren people. After a couple of years of strained but peaceful cohabitations, I began to clash with the stagnant and conservative population of Ellensburg. I channeled a lot of this venom and hostility into the music.

Besides being much more loud and **Dismembering Artists** also contains some noticeable compositional differences. There are a few tracks that are much more traditionally structured. Instead of featuring the sort of free-form sound sculptures that **STONE GLASS STEEL** is best known for, these tracks follow more typical musical formulas. At the time, I was still very tied to the formula of beat, measure, and section. This sense of structure was a holdover from my non-SGS projects. However, as the **Dismembering Artists** album evolved, I was able to get out from under these constraints and break into compositional territory.

In the summer of 1991 I relocated to my current location in Warrensburg, Missouri. Warrensburg is a small rural college town about 50 miles east of Kansas City. The move to Warrensburg put the release of **Dismembering Artists** on hold. By the time I had my business up and running again, I was ready to move forward artistically. So, I shelved **Dismembering Artists** and began to work on the second **STONE GLASS STEEL** album, **Industrial Meditation**.

Industrial Meditation was a purposeful move away from the harsh and grating noise of **Dismembering Artists**, and toward a more ominous and meditative ambience. I was exploring a very loosely structured and ambient type of composition. My raw materials were still hard-edged sounds, but I was experimenting with pushing them towards a more soothing and peaceful feel. The **Industrial Meditation** title is derived from this idea of taking industrial noise and making it sound meditative and ambient.

As with the first work, **Industrial Meditation** was also heavily influenced by the music I was listening to at the time. My continued interest in ambient music played a role in the overall sound, as well as my interest in beat-oriented (American-style) industrial. This heavy drum-oriented music certainly contributed to the rhythmic and percussive nature of the album. Though I don't think many would consider **Industrial Meditation** to be beat-oriented music.

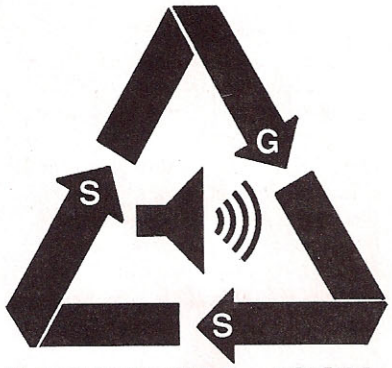
Another strong influence on **Industrial Meditation** was my move to Missouri. While the atmosphere here was more relaxed and palatable compared to Washington, it was still very new and strange. This rural geography and small-town culture provided a strong feeling of dislocation and isolation. On the surface things seemed very idyllic, but underneath this pastoral beauty was a dark sense of danger. As it turns out, this area is just seven miles from a top secret military air base. Ominous high-tech aircraft, like the Stealth Bomber, are often seen circling low in the sky like black birds region sits atop a vast underground arsenal of nuclear missiles. I just couldn't get over the idea that hidden beneath the rolling hills and peaceful countryside was enough nuclear death to destroy all life on the planet. I think this pervading sense of danger and gloom, brooding just beneath a calm surface, is deeply imbedded in the music on **Industrial Meditation**.

In early 1993 I began to work on **Industrial >Icon<**. In some ways this albums picks up where **Industrial Meditation** left off. The overall sound and feel are superficially similar. However, the underlying concepts and sonic building blocks are radically different. The entire album is constructed from very familiar, "classic" rock oriented sounds. In some ways I'm paying homage to my early influences, yet I'm also making a strong statement against the current retro-music pop music fad. The "icon" part of the album title comes from this underlying concept.

Unlike the first two albums, **Industrial >Icon<** was not directly influenced by the music I was listening to at the time. At this point I had finally started to discover other music and artists similar to **STONE GLASS STEEL**. I was gradually finding my creative niche. The **Industrial Meditation** CD was being picked up by a variety of international distributors, including Tesco, Staalplaat, and Soleilmoon. I was collecting CDs from these distributors and trying to figure out how **STONE GLASS STEEL** fit into this established underground music scene. I was too busy trying to assimilate all of this new information to be overly influenced by the new music. If anything, my reaction to this exciting barrage of new sound was to turn inward and examine my early influences and musical roots.

Strangely enough, one of the few external influences on the **Industrial >Icon<** CD was the uncomfortably humid weather and high pollen content we had in the air that Spring. I suffered from severe allergy problems while I worked on **>Icon<**, and subsequently I was on strong prescription medicine most of the time. Feeling sick and being strung out on allergy medicine, at least played a minor role in the creative process. The music on **>Icon<** often unfolds and flows like jumbled memories and fever-dreams, which were certainly part of my life at the time.

Currently, I'm at work on a variety of new **STONE GLASS STEEL** projects including a remix/collaboration CD called **Dissecting Laura**, new music for a compilation LP to be released on the German Ant-Zen label, and music for the upcoming Audio Drudge compilation CD. I've also pulled the original **Dismembering Artists** album



INDUSTRIAL >ICON<

remastered it. I hope to find some way of making this original **STONE GLASS STEEL** recording available soon, either through my label or another. Plus I'm in the early stages of planning the next full-length **STONE GLASS STEEL** release. I've recently updated my studio, so the sound quality and complexity of the new music has been greatly improved. The new work is once again inspired by some of the new music I'm listening to. A few of my current favorites are **DEUTSCHNEPAL, CONTRASTATE, LULL, NOUVELLES LECTURES COSMOPOLITES, VOICE OF EYE,** and **JOYAUX DE LA PRINCESSE.**

STONE GLASS STEEL is heavily rooted in philosophy, particularly the aesthetic theories of recontextualism and deconstructionism. I'm fascinated with the concept of deconstruction and reassembling bits and pieces of sound into new combinations and structures. The basic concept is to take familiar musical elements, reassemble them outside of their original contexts, and make them be heard in completely new and different ways. Or as my Recontextualist Manifesto says, "take it apart, put it together again, and mold it like putty." I find this sort of aural-illusion to be quite compelling.

Also at the philosophical core of **STONE GLASS STEEL** is the related idea of getting down to the basic essence of music. In other words, cutting things up and finding the fundamental building blocks. That's how the name **STONE GLASS STEEL** came about. Just as stone, glass, and steel are the fundamental building blocks of certain types of physical structures, I was looking for the "stone, glass, steel" elements that make up musical structures and sound.

The name **STONE GLASS STEEL** also seemed to capture the essence and feel of the music. While other names feature building materials, like "Wood Plaster Brick," or "Paper Leather Canvas," might have expressed the same sort of philosophical concept, they certainly did not evoke the correct type of image.

I also liked the name **STONE GLASS STEEL** because the words bring to mind visual images that complement the music, like gleaming skyscrapers, power plants, or vast industrial complexes. The name also implies a fundamental sense of solidness or permanence, which is often associated with the concept of worth and value. The name **STONE GLASS STEEL** made a great connection between the physical world of art and architecture and the abstract world of music and philosophy.

Technically **STONE GLASS STEEL** was not the original name of the project. Oddly enough, "Dismembering Artists" was the first project name. I originally picked the **Dismembering Artists** name because it expressed the deconstructionist concept of cutting up (dismembering) art and music. But once I started working on the first album, my philosophy began to shift from pure deconstruction towards recontextualism. I realized that I was much more interested in reassembly than in ripping things apart. So, I renamed the project **STONE GLASS STEEL** and kept **Dismembering Artists** as the first album title.

AD: You've moved around a fair amount- from Ohio to Washington then Missouri- how did you end up there?

SGS: There's a lot of ways I could answer this. I guess I should say that my moving around the country has more to do with my personal life and less to do with my being an artist. One of the great things about being your own label and working in electronic music is that you are afforded a great deal of mobility. As long as there's electricity, a post office, and a telephone, I can operate my business most anywhere.

I've also never been fond of the concept of regionalism. I don't like the idea of being rooted to any one part of the country, or trying to be part of some specific regional scene. A lot of artists depend on specific regions or urban areas for support. I think that this is quickly becoming an out-dated idea. In this age of high-tech communication and global economics, I think the smart choice is to work within the vertical market.

The easiest way to explain the concept of a vertical market is to compare the world to a tall building with hundreds of floors. Each floor of this building represents a different region of the world. By the old "horizontal" approach, my primary goal would be to promote and market my music on my own floor of the building until I had conquered that market. Then once I had control of this first floor, I would move up to the next floor, and so on.

With vertical markets you don't look at each floor as a horizontal space. Instead you look up and see the building as a connected vertical structure. The building's elevator shaft is an example of how a vertical market works. the elevator shaft may only take up a tiny bit of space on each floor of the building, yet the elevator exists on each and every floor. When you think vertically, you connect together all of those spaces and come up with an enormous space. Best of all, this vertical space provides potential access to the horizontal markets on each floor.

So when you think about the experimental/electronic/industrial/noise scene, it primarily exists as a vertical market. There may be a few hot spots around the world where the typical horizontal market exists, but for the most part the scene exists as a physically dissipated underground network.

For instance, the small rural town I live in is hardly a scene for this type of music. There are no underground clubs, no independent record stores, or alternative radio. However, when I began advertising my music in international music magazines I started receiving letters from people right here in town. I had no idea that people interested in this type of music were living right around me. We would never have connected if it weren't for mail order. While these few local people hardly make up a market, they start to amount to something when you add them to all the other local people scattered in small clusters around the country and throughout the world.

The key concept that makes a vertical market work is communication. Right now that takes a lot of money and a considerable amount of effort. but once electronic mail and satellite communications become more globally available and affordable, these sorts of vast vertical markets will be accessible to any listener with a computer. One day small labels, and even some individuals, will have the same marketing power that wealthy major labels have today.

So, to get back to the original question, I ended up living in these places for personal reasons. These personal reasons all boil down to economics. At this point I choose to live in areas that are affordable, in order to keep my label in operation. If I had plenty of money I wouldn't be living here. I would prefer to live in an urban area with a strong arts culture. But since I'm still trying to build my label, I choose to live in areas that allow me to live cheaply and have enough space and money to support my business. Unfortunately this has meant living in isolated rural areas and don't have much culture or resources that I would like to have access to.

Missouri is hardly my final destination. I have already started to plan my next move. I will most likely relocate sometime next year, but I could pack up and move much sooner if the situation warrants. There are still many

areas of the country that I would like to try living in before I can afford to move to an "ideal" location. Eventually I'd like to end up on the west coast near the ocean, probably somewhere between San Diego and Los Angeles. Those small beach towns seem to have easy access to thriving cultural centers and large artists' communities. Once I've obtained this permanent home base, I'd like to spend time travelling to Europe and beyond.

AD: Tell me your philosophy on music and its relationship to sound--with respect to recycled sounds.

SGS: The "recycled sound" idea comes from my interest in recontextualist philosophy. It's also an obscure way of telling people that I use samples in my music. Nearly all of the sounds that I use have previously existed in some other context. I manipulate and mutate the sounds in a process that is more like recycling than pure synthesis. That's why I use a sampler instead of a synthesizer. My interest is in collecting, combining, and altering the sounds that are already out there, rather than creating new sounds from scratch.

AD: Can you describe the difference between noise and music?

SGS: There is no "noise", it's all music. Take a look at the definitions. Noise is a sound that is unpleasant and has no musical value. Music is a collection of sounds that are pleasing and have structure.

You can throw out the part about being pleasing or unpleasant, because taste has more to do with familiarity than with some natural law. Even the most painful or irritating noise can be appreciated on some conceptual level, and therefore it can be intellectually pleasing.

What you're left with is the evaluation of musical structure. I think this litmus test began to erode with the creation of recorded music, particularly with the invention of the tape recorder. Now in this high-tech era of samplers and digital audio, the problem of structure has been removed. Now we can easily and accurately store and reproduce any sound that can be heard.

Historically, this obviously wasn't the case. In the past, music was limited to the sounds that could be easily reproduced via the human voice or an established set of instruments. You couldn't incorporate complex environmental or synthetic sounds simply because you couldn't record or communicate the experience for others to study and understand. Therefore, all of those unreproducible sounds were considered to be noise, simply because they eluded structure.

Today we can give structure to any set of sounds by recording them. Repeated playback will generate familiarity, which in turn will create taste. Raw natural sound is the only thing that can truly be labeled as noise. However, the moment you start to think about these natural sounds in any kind of context, you've begun to give them compositional structure, thus making them music. So you might ask, is the sound a police siren and cars out in the street noise? Yes, it's noise, unless you start to think about those sounds, and then they become music and/or conceptual art. Perhaps it's a bit more complicated than that, but you can see my point. There is no "noise", it's all music!

The one thing that complicates my "no-noise" theory, is that the term "noise" is commonly used to describe the type of music that I make. European labels like Tesco are using the term "noise" to describe their releases, as opposed to "industrial" or "ambient industrial", which is the term I prefer. I suppose that using the word "noise" is a way to express opposition to traditional forms of music. I'm certainly for that. My deconstructionist approach to music makes me a strong opponent of traditional music.

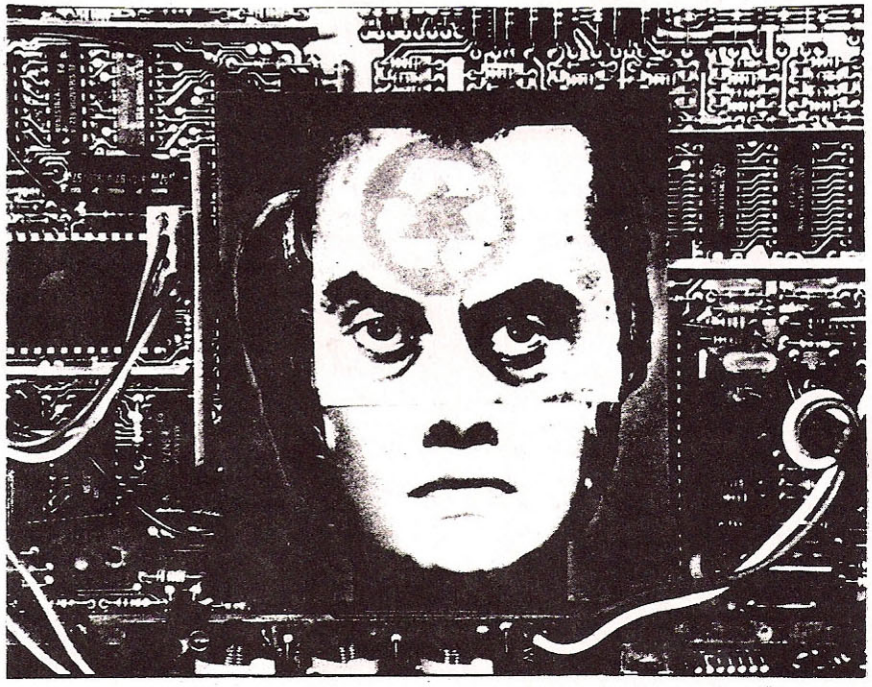
However, there is a small problem with using "noise" to describe this type of experimental and electronic music. The term "noise" tends to be culture relative. "Noise" is already commonly used in the U.S. to describe experimental guitar bands like **SONIC YOUTH, Glen Branca,** and even **MY BLOODY VALENTINE.** You quickly run into the same kind of problem that the term "industrial" suffers from. In Europe, "industrial" means sheer metal and chainsaws, while in America it means high-tech guitar bands like **MINISTRY** and **NINE INCH NAILS.**

AD: What do you hope people get out of your music?

SGS: First and foremost I hope that listeners are entertained. I sincerely hope that people enjoy **STONE GLASS STEEL.** Even if someone doesn't understand the music, I at least want them to have had a pleasant experience. I try to make **STONE GLASS STEEL** accessible at the same time that it is experimental. Hopefully this makes **STONE GLASS STEEL** hold up under a variety of active and passive listening conditions. I hope that **STONE GLASS STEEL** is the kind of music that people will play regularly. After all, often the most subversive influences are the ones that are most palatable.

If people don't find **STONE GLASS STEEL** entertaining , I hope that they are at least affected by the music. I want them to have experienced something notable. I always try to create music that pulls people into the experience, even if that experience isn't enjoyable. **STONE GLASS STEEL** is very much about generating sonic environments, atmospheres, and strong mental images. I'm never offended if a listener feels oppressed or depressed by **STONE GLASS STEEL,** because that's just evidence that the music has had a strong effect on them.

And finally, my ultimate goal is that **STONE GLASS STEEL** will change the way a listener perceives life. While profound insight may not come from the music itself, I do think that the music creates an evocative atmosphere that encourages deep thought and self introspection. Hopefully this sort of aesthetic experience will provide meaningful insight and a deeper



understanding of the listener's experience.

AD: Are there plans to release a second part to **Interact!**? Were you surprised by the reaction you got to the first one?

SGS: Yes, I hope to release the second section of the 92/93 **Interact!** Contest later this year. The first section was released as a special four song EP added to the end of the **STONE GLASS STEEL Industrial >Icon<** CD. This first section was primarily music oriented and was designed to be released as an add-on EP under the **DEATH IN ARCADIA** name.

The **Interact!** Contest is an unusual form of populist-based interactive art. Anyone can send in music, speech, and/or visual art and have it become part of the collective artwork. There is something very compelling about this kind of collaboration. All of these diverse people, who would have never have come in contact with each other, are suddenly pulled together in a unified artistic expression. The end product is very unique because it's a rare representative expression of the "dissipated culture," or "vertical market" that makes up the experimental underground.

The response to the **Interact!** Contest was much stronger than I had expected. The biggest surprise was that the mainstream music press latched onto the idea and wrote articles about it. My photograph was even printed in Creem Magazine with a news article on the contest. I never expected that a pop magazine like Creem would be interested in such an underground concept. On a personal level it was very strange because it was the first time that my photograph had been published. I guess it just goes to show that the contest had mass appeal. For me, the contest is exactly the kind of thing I would like to enter if another label were running it.

Because of the strong response, I've decided to make the contest a regular event. I'm already accepting submissions for the new contest, and I encourage your readers to write in for more information and entry forms. This time I hope to release an entire **Interact!** CD, instead of piggybacking small EPs on other releases. My goal is to make **Interact!** a separate and self-sustaining project all on its own. Another goal is to have established artists participate in the contest. That way average non-artist people could have an opportunity to be in an artistic collaboration with notable artists. I think that the synergy of the end result would be quite amazing.

AD: Define what you mean by "anti-retro" - something which you used to describe **Industrial >Icon<**.

SGS: STONE GLASS STEEL is a future oriented project that promotes the advancement of art and culture. I am strongly opposed to the current pop culture fascination with "retro" music and fashion from the 60's and 70's. Emulating old ideas and sounds seems like a pointless and futile exercise. Worst of all, the retro philosophy promotes the idea that there isn't anything valuable or important being produced today. Retro is a way of glossing over vital new art and artists. I also see retro as a cruel joke being forced on an uninformed youth by an aging status quo that has grown too lazy and unimaginative to try new things.

On one level, the **Industrial >Icon<** album is a reaction against these retro fads. On another level, **>Icon<** is my attempt to study and learn from the past without mindlessly copying it. **Industrial >Icon<** contains "anti-retro appropriations," which is just a cryptic way of saying that the music contains samples of music from the 60's and 70's. **>Icon<** recontextualizes these "classic" sounds and timbres by plugging them into modern and experimental structures. However, this is only one part of the **Industrial >Icon<** concept.

AD: Being that most of your music revolves around recontextualization--where do you find your samples? What are you most interested in sampling?

SGS: The very mention of sampling raises a variety of philosophical and ethical topics for most people. Because of the controversy, I typically keep the exact nature of my samples shrouded in some degree of mystery. I also want to allow listeners to make connections and discoveries on their own. I don't want to deny anyone the aesthetic buzz of realization, when they figure out the origin of a particular sample.

I make my samples from a variety of sound sources. It really depends on the project I'm working on. I usually manipulate, splice, resample, and alter each sample before I come up with a final sound. I also use a lot of digital signal processing, like distortion, reverb, and delay during the creation of my samples. When I sample a piece of prerecorded music, the end result is usually so mutated that the original artist wouldn't recognize it. I've actually put this to the test with the **Industrial Meditation** CD.

With **STONE GLASS STEEL** I am most interested in sampling recorded music, raw sound, and media broadcasts. I would like to experiment more with sampling from live performances and field recordings, as I have done with my other non-**SGS** projects. I am particularly intrigued with the idea of creating samples from the resident sounds in a specific physical location. The compositions made from these types of field samples would reflect, to some degree, the unique atmosphere of that location. I would also like to do more collaborations with other artists who supply me with music and sound to be sampled and manipulated. The **Dismembering Laura** remix project is this sort of collaboration.

As you can tell, I am extremely pro-sampling. I think that any sound and any piece of music is fair game, as long as the sample is cleverly made and cleverly used. The only bad sample is a sample that is unimaginative and blatantly unclever.

Some believe that audio sampling is the blueprint for the future of information. Advanced forms of sampling technology could be used to disseminate and digest all forms of information in the future. As visual images, video, and text, all enter the digital domain, they can be sampled, manipulated, and replayed, just as sound is sampled and manipulated today.

The process by which a sampling artist intertwines and composes bits and pieces of sound and music is similar to the way human memory works. Memory is a collection of assembled bits and pieces, not an analog recounting of events like a newspaper article. This similarity makes sampling ideal for assembling all types of information.

AD: Tell me about **Dismembering Artists**--will it ever see the light of day--or have you used parts of it in later released works?

SGS: Dismembering Artists, the very first **STONE GLASS STEEL** recording, has yet to be released. It has remained completely intact, and none of the ten original compositions have been reused in later works. I shelved the project in 1991 when I moved from Washington State to my current location in Missouri.

There are a variety of reasons why the project has remain unreleased. The major reason has been economics. I still don't have the resources to release all of my new projects, so releasing old material has been a low priority. However, I've recently reassembled the original samples and sequences and remastered the entire **Dismembered Artists** recording. This is actually the very first time I've heard **Dismembering Artists** as a finished work.

I'm very excited with how good **Dismembering Artists** sounds after three years. There are a few imperfections in the audio quality, but it holds up remarkably well for a first work. For me, it's the "missing link" in the evolution of **STONE GLASS STEEL**. Once you've heard this fierce and noisy beginning, you can easily understand how the second **STONE GLASS**

STEEL Industrial Meditation recording came about.

I've been making cassette dubs of the new **Dismembering Artists** master for friends, since no one has heard the finished work before. I'm also currently looking for a small label who would like to have the opportunity to debut this original **STONE GLASS STEEL** recording. If no one outside label is interested, I will plan for an eventual release on TypeToken.

AD: You've done a great job in marketing your material--from advertisements to radio airplay--something that's virtually unseen in this genre. With an obvious amount of money spent, do you feel that it's paid off? Do you feel responsible for bringing this type of music , one that has usually remained strictly underground, to a broader audience? I look at some radio airplay lists and there you are sandwhiched among artists ranging from **Shabba Ranks**, **THROWING MUSES**, **Mel Torme**, and **Cleo Laine**!

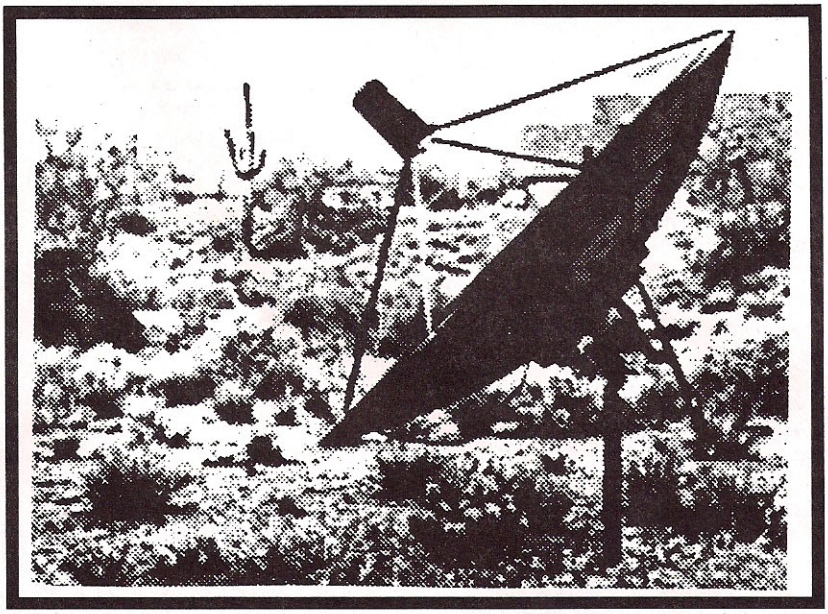
SGS: I have invested quite a bit of time and money into promoting, marketing, and advertising **STONE GLASS STEEL**. So far it's been a labor of love, since the financial returns have been rather limited. Luckily I've been able to double the return each year, which is encouraging. When you're starting from scratch like I have, it can be quite difficult to recoup your expenses especially when you're dealing with a highly dissipated vertical market.

The intrinsic return to my investment has been incredible. I could never have imagined the great amount of interest and exposure that **STONE GLASS STEEL** has obtained so far. Both CDs have received a large number of favorable reviews in the international music press and a fair amount of international radio airplay.

The large and very diverse amount of radio airplay has been quite unexpected. I was just happy to get **STONE GLASS STEEL** on the radio at all. But apparently the music is successful at crossing over and being accepted by a variety of different audiences. I suppose that means **STONE GLASS STEEL** is considered "radio friendly."

I'm always fascinated to find out what other artists **STONE GLASS STEEL** has been played with on the radio. **STONE GLASS STEEL** seems to fit in with ambient music, industrial music, space music, experimental music, college alternative, psychedelic rock, and even some types of jazz. I guess **STONE GLASS STEEL** is complex and dense enough to allow very different audiences to hear very different things.

I've also started hearing from people all around the world who have come across bootleg **STONE GLASS STEEL**



or read reviews and want the original CDs. I guess that means **STONE GLASS STEEL** is at the point where the music has started to promote itself. This kind of underground promotion is perhaps the most exciting payoff of all.

It's amazing to me how far the music has already travelled on its own. For instance, a radio DJ in Siberia (former Soviet Union) was given a cassette that featured some of my music. He really liked the music and wanted to find out how to get more. The problem was that he didn't know how or where to contact me. So he wrote a letter and gave it to a sailor on an oil tanker. When the oil tanker reached America, the sailor found my address and mailed me the letter. I think it's amazing that anybody in Siberia has even heard of **STONE GLASS STEEL**, let alone go to that kind of effort to reach me. For me, it's a major validation of my work.

I hope that **STONE GLASS STEEL** is bringing this type of underground music to a broader audience. Certainly my advertising in mainstream magazines has helped to do this. I love this kind of music and think it deserves to be heard and appreciated on a larger scale. I know that not everyone will be happy or comfortable with this idea, because when any underground movement starts to reach a mass audience things start to change. Before you know it, what was once intimate and underground has suddenly become popular and mainstream.

Eventually every underground scene will bubble to the top, even if it's only for a short time. It's an inevitable cycle. The trick is to embrace the inevitable, ride it out, and do your best to evolve. There will always be an experimental underground to return to. You just have to be ready to move on to the next big thing.

I don't have reservations about pushing **STONE GLASS STEEL** as far as it will go, because I don't view it as a permanent project. If **STONE GLASS STEEL** should be lucky enough to reach mainstream success, I will enjoy the fifteen minutes of fame, pay a few bills, and then promptly move on, even if that means jettisoning the project. I will always return to the underground because I value experimentation, new technology, and progress above all else. But since I am still in the "starving artist" phase, this is really just wishful thinking.

AD: Among some of the promotional material you sent was a check stub from Warner Bros. Records for the purchase of two CDs--were you in contact at all with them over releasing some of your stuff on a major label? Do you ever see that happening?

SGS: The contact I had was with Warner/Chappell Music, the parent company to all of the Warner subsidiary labels like Sire, Reprise, and Warner Bros. Records. Warner/Chappell saw one of my ads in Option and sent me a cryptic note requesting more information. I realized who they were and wrote back a note teasing them about giving me a record contract. As it turns out my letter got into the hands of the Director of Talent Acquisition at Warner/Chappell, the guy who actually signs new artists. Anyways, my letter amused him enough that he decided to buy my CDs for an audition.

I sent my CDs to Warner and corresponded with an assistant for a few months. I found out that the Director of Talent Acquisition is the same guy who signed **MINISTRY** to Warner, and that he is actively looking for new "industrial" artists. He apparently believes that "industrial" is going to be the next big movement in pop music. Warner/Chappell continued to collect a lot of information about me for a few months, but then nothing else happened. Essentially I was put on hold without any sort of a rejection or explanation. I figure **STONE GLASS STEEL**

probably seemed a little to experimental for them. I also didn't have any established demographic or market share that I could demonstrate to them. Plus they probably didn't like all the jokes I made about Al Jorgensens hair extensions. I really don't know if I will hear from them again, after **STONE GLASS STEEL** is better known.

The whole experience with Warner/Chappell was very positive and encouraging. Even though I was a virtual unknown, I was still able to attract major label attention. I even managed to convince a major label to pay me for my music. The fact that I heard from them at all was a strong affirmation that I was doing a good job at marketing and promotion.

I've actually had my **STONE GLASS STEEL** CDs auditioned by two other major labels since Warner. Interscope, the Atlantic Records subsidiary, sent a copy of my **Industrial Meditation** CD to Trent Reznor of **NINE INCH NAILS** so that he could audition it for his new Nothing Records label. They called a couple of times to explain what they were doing, but I've never heard from them since.

I've also had TVT Records (not really a major) request my music for an audition. TVT had just bought the Wax Trax! label and was actively looking for new "industrial" bands. The A&R representative I dealt with was the stereotypical slimy music industry type. This guy had just come from Arista Records (the home of **Whitney Houston** and **Kenny G**) and he obviously didn't understand or appreciate what experimental music was. He was so offensive that I actually put a stop to the audition process before anything had time to develop.

From time to time I receive inquiries from major labels, so apparently they're still out there keeping tabs on me. I suppose the biggest lesson I've learned from these encounters is that it truly pays to advertise, because you never know who might be reading your ads. It also seems pretty obvious that the major labels have started to pay close attention to the so-called "industrial" scene. One way or another, this is sure to impact what I do.

I suppose I can envision **STONE GLASS STEEL** having a release on a major label, when and if the conditions are right. I realize that a lot of underground artists are morally opposed to major labels and corporate music. I don't see it that way. To me, it's just about business. I figure that working with a major label is no more corrupting than getting a loan from a bank. Both a major label and a bank care about making money. That's not intrinsically good or bad, it's just the nature of their business. Both a major label and a bank will loan you their money if they believe you can pay it back with interest. This isn't good or bad either, it's just part of the deal. If you seem like a credit risk, they will force you to put up a collateral or make uncomfortable compromises. However, if you already have a good credit rating, they will loan you the money with very few strings attached. It's all just business. No one forces you to play the game. You either take on the responsibility of a loan or you don't.

AD: Why the decision to start your own label as opposed to trying to get it released on say Tesco or Staalplaat? Is the recording for Audio Drudge the first you've done outside of TypeToken?

SGS: I started my own label out of blind ambition and sheer ignorance. I desperately wanted to market and promote my music and I didn't know how to get another label to do it for me. I had tried mailing out demo tapes to all the wrong labels. All I got from that was a pile of returned tapes and rejection notes. The do-it-yourself punk ethic had always appealed to my control-freak tendencies, so I was content to figure things out for myself. I'd seen lots of ads for mail order labels in Option magazine, so I thought I'd try that route. I made a cassette, ran an ad in Option, and TypeToken Records was born.

I didn't initially try to get my music released on labels like Tesco or Staalplaat because I simply didn't know anything about them. I remember seeing ads for Staalplaat and Soleimoon at the time, but that's all I knew about them. I had been collecting Soleilmoon releases for only about a year when Staalplaat contacted me about distributing **STONE GLASS STEEL**, so I was quite excited that they'd heard about my work. I had never heard of Tesco until J. Kohl wrote me about distributing **STONE GLASS STEEL**. Now Tesco is my largest distributor.

Currently, I'm at the point where I am very interested in releasing **STONE GLASS STEEL** material on an outside label, like Tesco, Staalplaat, Soleilmoon, or another similar label. Tesco has done a lot to promote **STONE GLASS STEEL**, so I hope to work something out with them first. I really don't know how interested Staalplaat or Soleilmoon would be in releasing a **STONE GLASS STEEL** project. I think I'm probably more interested in working with them than they are with me. **STONE GLASS STEEL** is still pretty new and unknown.

Yes, the **STONE GLASS STEEL** compositions on the Audio Drudge cassette are the very first to be released outside of TypeToken. To be completely honest, this is because Audio Drudge was the first to ask. The German label Ant-Zen asked me next. I've just completed two new tracks for an upcoming Ant-Zen compilation LP. Hopefully this is just the beginning.

AD: Describe your recording and working process.

SGS: I am very project oriented. I rarely go into the studio, make a bunch of music, and see what develops. I usually have a solid conceptual foundation before I ever get into the studio. Once I have a developed idea, I often start working on artwork for the project. I like to have some visuals around me to influence and inspire the music, and set the tone for the entire project.

Next I spend time in the studio making samples and creating sound pallets for each track that I have planned. At this point I will have a pretty good idea of what the finished project will sound like.

Once I have all my samples made, I move on to composing the actual music. I try to schedule several uninterrupted weeks in the studio for this vital part of the process. Once underway, my first step is to make a rough demo of each track that I have planned. This provides a basic blueprint from which I can work. Then I completely compose and mix each track one by one, or in clusters of two.

As soon as all of the compositions are completed, I assemble a rough version of the album. From this demo I decide on the track order, drop any compositions that detract from the overall listening experience, remix any sections that don't sound right, and finalize the titles. Once everything seems correct, I go back and record a final master version on DAT.

Once the DAT master is recorded, I start to work on the CD packaging. I do all of the artwork and design myself. The **Industrial >Icon<** cover is the first photograph that I've used from an outside artist. While I'm working on the CD packaging I also work up a t-shirt design to go along with the release.

When I've got all of the raw materials completed and assembled, I send the DAT master and CD artwork to New York City for manufacturing. My t-shirts are printed by a local company in Kansas City. While things are being manufactured, I start promoting and advertising the new CD. Once everything is completed and shipped back, the project is ready for commercial release.

AD: Let's talk a bit about your CD titles, both using the term "industrial." Do you feel the term has been abused by more mainstream publications? A lot of bands who don't really fit the moniker are labelled as such, while many "true industrial" bands often disregard the title. **STONE GLASS STEEL** is one of the first to label themselves as such...is it just a matter of having to market yourself under something that is

definable?

SGS: Descriptions and labels always seem to be a controversial issue for most artists. Understandably, nobody wants to have their artistic expressions reduced to a word or phrase, and nobody wants a label to cause them to be associated with other art or artists they don't like or relate to. I understand these concerns from a personal and artistic perspective. However, I don't see any way to escape labels. We need language to describe and advertise our art to prospective audiences.

The philosopher Ludwig Wittgenstein believed that outside of our internal understanding of things, there is nothing but language. In other words, we are humanly incapable of sharing our inner thoughts, emotions, and experiences because they are uniquely understood by each individual person. The only thing that we've truly got in common, and can share, is the language we've created to describe these inner concepts. By this definition, language isn't going to be perfect or accurate, but it's really all we've got. Until some new technology enables us to create an advanced form of communication that breaks the linear straightjacket of traditional language, these imperfect words and labels are a necessary evil in our attempt to describe and communicate ideas concerning music and art.

I understand the complaints about the term "industrial." The word is extremely culture-relative. It has a multitude of definitions depending on where you are or who you talk to. These days, if you buy a CD of "industrial" music you really can't be sure of what you're getting. It might be raw noise, like **MERZBOW** or guitar-tech music, like **MINISTRY**. Or it might even be an ambient mesh of samples, like **STONE GLASS STEEL**.

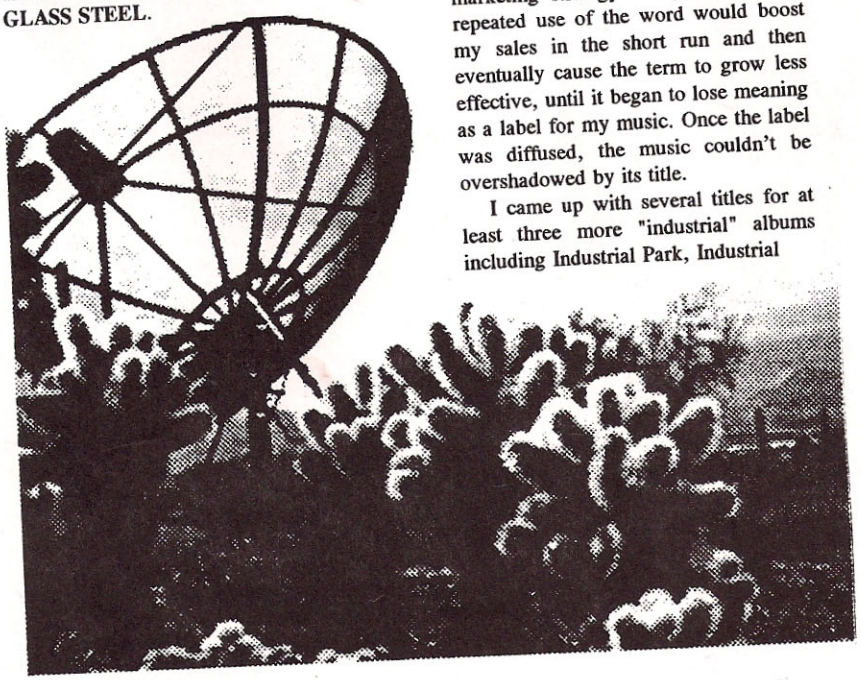
This ambiguity gets more and more complex as the term "industrial" becomes more popular and mainstream. Actually I find this random "grab-bag" quality of the word to be fascinating, because it points out the ever evolving and fluid nature of language. Anyway, I don't fault the mainstream press for using the word "industrial." I see it as part of the inevitable process of critics trying to understand a new musical movement. It's also just a matter of time before people figure things out and start adding secondary descriptors to the term, like ambient industrial (my contribution), heavy industrial, acid industrial, and light industrial. Then before long they will come up with a completely new word and label us all something else.

Industrial Meditation was the first time I used the term "industrial" in a title. I did not intend for it to be a fashionable label or some sort of marketing device. It was simply my attempt to describe the types of factory, assembly line, and machine sounds that the music seemed to evoke. At that time, I was using the generic term "experimental" to describe **STONE GLASS STEEL**.

Everything changed a year later when Silent Records started to distribute the **Industrial Meditation** CD. Silent explained that my CD was selling to record stores, simply because of its title. I was both offended, thrilled, and amused that my CD was successful, not because people liked the music, but because it had a good title. I had not been expecting to encounter this kind of superficial "fashion."

As a reaction to the success of the **Industrial Meditation** title, I decided to add the word "industrial" to the title of my next CD, **Icon**. My plan was to embrace the word "industrial" and use it over and over again as a clever anti-marketing strategy. I figured that the repeated use of the word would boost my sales in the short run and then eventually cause the term to grow less effective, until it began to lose meaning as a label for my music. Once the label was diffused, the music couldn't be overshadowed by its title.

I came up with several titles for at least three more "industrial" albums including Industrial Park, Industrial Arts, and Industrial Light. I also developed appropriate musical concepts to go with each of these new projects. But now I've moved on to other ideas and plans. I'm not sure if those three **STONE GLASS STEEL** "industrial" albums will ever get made. I still like the concepts, so perhaps someday I will make them each as twenty minute EPs, and release all three on one CD. Perhaps some outside label will be interested in releasing this project.



AD: There's a definite sense of rhythm in much of your music--albeit more machine-like and meditational than traditional percussion based rhythm--is that something that's intentional or does it just come out that way?

SGS: It's a little of both . With **STONE GLASS STEEL** I have made a conscious attempt to move away from traditional percussion. With the advent of computer sequencers the need for the traditional time-keeping beat is completely eliminated. It seemed appropriate for **STONE GLASS STEEL** to experiment with other types of percussion.

On **Industrial Meditation** I opted to feature unusual bits and pieces of drum-oriented percussion that fade in and out at will. These rhythms circumvent any traditional time-keeping purpose. On an aesthetic level I hoped that this would give the listener a natural sense of movement through an imagined space.

On **Industrial >Icon<** I took things a step further by eliminating most of all the drum sounds. I wanted to create a very natural and organic sense of rhythm. They say that musical rhythm is connected , at some primal level, to the beating of a human heart. That is why most traditional music is played at 120 minutes, the normal heart rate of a human at rest. I wanted to achieve this sort of human connection to rhythm without forced unnatural drum beats. I figured that the lack of drums would accentuate the natural rhythms present in the music. The rhythms weren't programmed, but just naturally turned out the way they did.

I had originally intended to take this experiment one step further on the next **STONE GLASS STEEL** project (what would have been the Industrial Park CD). However, the process of removing all percussion has turned out to be too limiting. I probably won't ever return to traditional drum patterns and structures, but I want to be able to feature obvious bits of percussion whenever I want. The next full **STONE GLASS STEEL** album will most likely feature percussion similar to what is on **Industrial Meditation**.

AD: Tell me a little about **Dissecting Laura** -- obviously inspired by David

Lynchs's **Twin Peaks**?

SGS: Dissecting Laura is a special side-project for **STONE GLASS STEEL**. It is a collaborative effort between myself and Stephen Jeske. Stephen submitted a composition called "Laura" for my **Interact!** Contest. I was particularly intrigued with "Laura" because it sounded so similar to the Laura Parker's Theme in the David Lynch television show **Twin Peaks**.

I have a special interest in **Twin Peaks** because it was filmed just up the highway from where I lived in Washington. The whole premise of **Twin Peaks** revolves around the dead body of Laura Palmer which is found wrapped in plastic and discarded in a river. The week before that first episode aired on TV, the body of a dead girl wrapped in plastic was discovered just outside of our town. When I watched the first episode a week later, it seemed less like fiction and more like a documentary of this demented place I was living in. The similarity was uncanny. That part of the country can be very odd and sinister.

Given our mutual interest in **Twin Peaks**, I suggested that Stephen allow me to experiment deconstructing and "dissecting" "Laura" in greater detail. One idea led to another and the whole project grew into a full-length remix CD, essentially an "ambient-industrial tribute to **Twin Peaks**." Stephen sent me the original master tape for "Laura", including separate recordings of the individual instrument tracks. I took these recordings into the studio, hacked them apart on my sampler, and then started reassembling them in combination with some of my own sounds and a few long samples of dialogue from the television show.

Dissecting Laura won't be a typical remix album. This project stretches the definition of "remix," since each track is composed with a unique structure and ambience in mind. Stephen and I are currently finishing up the project. We hope to have **Dissecting Laura** available a little later this year as a joint release between our two labels.

AD: Where do you expect to go with **STONE GLASS STEEL** musically,say three years from now--taking into account technological advances etc?

SGS: If you mean as far as musical style and overall sound, I'm not sure I can predict that. Each new **STONE GLASS STEEL** project is an experiment based on the discoveries of the previous project. This makes it impossible to predict what the music will sound like three years from now. Simply because it will take three years of new work to develop that sound.

However, the big technological advances that I see making an impact on the type of music I do are: {1} digital distribution of music via computer networks, combined with affordable compact disc recorders, {2} affordable computerized video technology, and {3} interactive CD-Rom technology. It probably will take more than three years for these technologies to be widely available, but I hope to be in a position to start experimenting with them in a few years.

The ability to download CD-quality digital audio from a computer network is probably one of the most dramatic opportunities for independent music. most of the physical difficulties and expenses of international music distribution will be solved with digital distribution. With digital distribution, the musical distributors of tomorrow will be computer network services.

With digital distribution, I could distribute my latest **STONE GLASS STEEL** recording in Europe without ever leaving the studio. I would just connect to the Staalplaat and Tesco networks via Internet and upload my music and album artwork into their computers. Then European customers could hook into these computer networks

TYPE TOKEN
A simple machine

RECORDS

and download my music into their own computers. Once it's stored in the customer's computer, they just turn on their optical compact disc recorder (these recorders do exist) and color laser printer and run off a permanent copy of the album, artwork, booklet, and all. Of course the "Tesco Network" might have some trouble getting their unusual packaging to print out correctly. Obviously there would be some limitations.

The ever increasing affordability of computerized video technology should also have an impact on underground music fairly soon. If all it takes is a computer and a video camera to make high quality video and graphics, I think we'll see a lot more experimental artists making integrated music and video projects. The computer programs used to edit video are strikingly similar to the sequencer programs already used for music. So, electronic musicians are ideally trained to use this technology. I think music video will quickly become a viable and worth-while artform once the truly innovative and experimental artists are able to get involved.

Finally, the innovation I am most excited about is the interactive CD-Rom. I think this technology is the most important invention since the sampler. Advanced interactive CD-Rom technology offers musicians the opportunity to radically redefine the way people hear and use music. With this technology musicians will be able to create music that can be modified and altered by the listener. For the first time ever, the listener will be an interactive participant in the creative process.

With this technology, the listener will be able to program a CD-Rom album to play its music in a variety of ways. For example, a listener could select and play a variety of preset versions of the album. He could listen to the original version, a stripped-down version, and ambient version, a noise version, a randomized version, or whatever else the artist has programmed.

More importantly, the listener could program the CD-Rom and customize the music and sound to his own taste. This customizing process wouldn't detract from the original artist's intention for the music because the listener's ability to manipulate the sounds would be limited by the parameters constructed and established by the original artist.

Essentially, the artist is giving the listener a set of musical building blocks to play with. No matter if the listener sticks to the preset versions or assembles his own, the musical experience will be unique to the artist who created the CD-Rom. This is a radical new type of music. I think **STONE GLASS STEEL** is ideally designed to get involved in this sort of technology. If I ever have the opportunity to work on an interactive CD-Rom, I will certainly pursue it.

AD: Do you feel there's a dichotomy between your music being a personal expression for you, yet at the same time being something that may sound to some as machine-like or cold/removed?

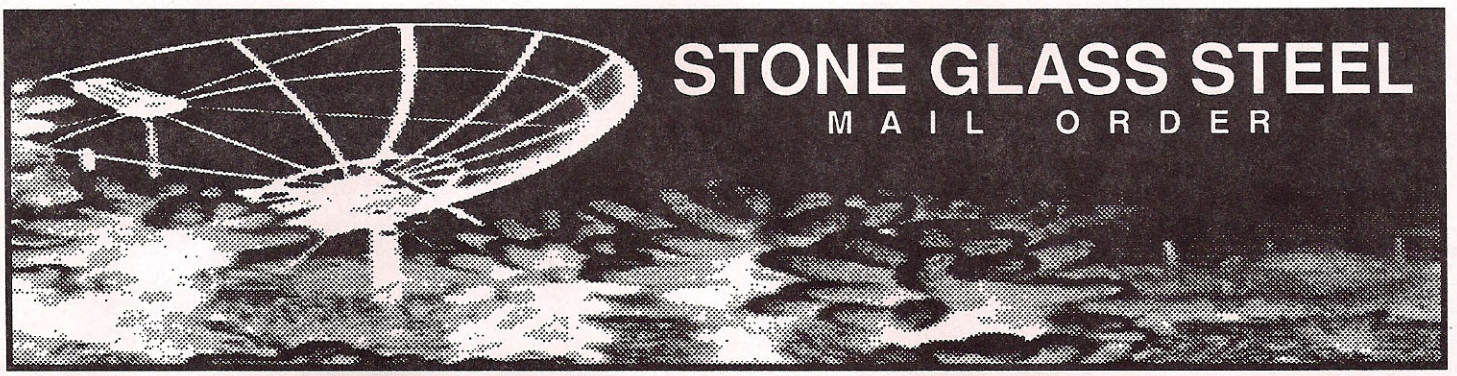
SGS: No. Because I think that the coldness and isolation in my music is very much a part of my personal experience and expression.If my music has a "cold removed feel," then you are hearing a valid reflection of a real element in my life.

I am puzzled when people describe music with a "machine-like" feel, as music that is devoid of humanity. Machines are connected to the human experience, in the same way that musical instruments are. They are both man-made. Likewise, their sounds reflect and express the souls of their creators.

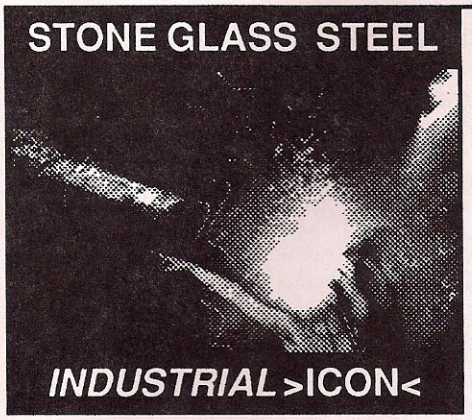
AD: What's next for SGS?

SGS: I'd like to do more collaborative types of work. I'm particularly interested in remix projects, where an artist supplies me with a composition and I take it apart, manipulate it, and reassemble it in the **STONE GLASS**

continued on page 18



SGS is distributed by... **TESCO ORGANISATION (GERMANY) >> SOLEIMOON (USA) >> STAALPLAAT (THE NETHERLANDS) >> SILENT (USA) >> ODD SIZE (FRANCE) >> NEDS (JAPAN) >> FRONT DE L'EST (FRANCE)**



CD / $12 (U.S. Funds)

Stone Glass Steel's highly anticipated second release. *Industrial >Icon<* features 12 new ambient-industrial tracks, plus a special experimental 4-song EP, *Signal Tower Red.* (71+ minutes)

• ***Industrial >Icon<:*** A bio-industrial pilgrimage surging with stormy tension and release. Darkly evocative and cinematic. Organic, and noise-oriented. An *anti-retro* manifesto sculpted from recontextualized samples. Rich in sonic nuance, contrast, and multi-level allusion. A high-tech feverdream. Surprisingly user-friendly and accessible.

• ***Signal Tower Red:*** A unique collaboration between Stone Glass Steel and various listeners who contributed material to TypeToken's 92/93 *Interact!* Contest. *Red* is experimental, sonicly diffused, and vaguely haunting. An abstract "broadcast media" theme.

R E V I E W S

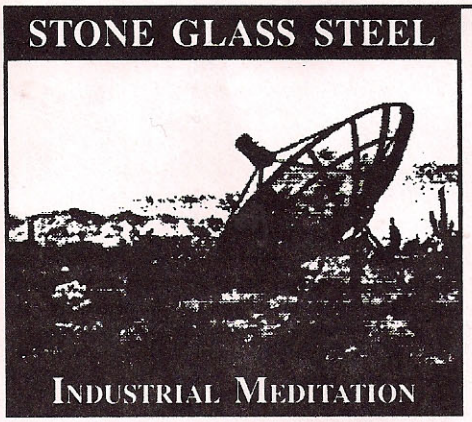
• "...it's prime listening. Atmospheric yet driving, it's the type of music that shouldn't work together but it does. The ambient and industrial camp can unite and groove to this. ...this gives me much heart!" -- **B-Side** (USA)

• "As moving and moody as his debut. ...a dark latice of rich tones." -- Greg Edwards / **The New Review Of Records** (USA)

• "Techno-Gothic desolation. ...a very solid effort that reflects a lot of work." -- Kevin Holm-Hudson / **WEFT Radio** (USA)

• "...excellent! Really marvellous, sincerely!" -- Arnaud Venerandi / **Symposium** (France)

• "...dark and moody sound sculptures ...The atmospheric music blurs the line between found sounds and created ones. ...harrowing passages and sounds distorted into sounding otherworldly" -- Paul Semel / **Sound Views** (USA)



CD / $12 (U.S. Funds)

Stone Glass Steel's 1992 Debut

>> 65+ minutes of dynamic, mood-altering atmospheres >> dark, dense, and disturbing, yet hypnotic, mysterious, and strangely soothing >> complex machine-oriented sound-sculptures >> a symphonic collision of hard and soft industrial sounds, shimmering, scraping, and vibrating >> meditative rhythms and subtle tension >> a soundtrack for the high-tech, computerized world in which we live >> assembled from recontextualized samples >> desolation and beauty from the core of a cold soulless machine >> as unsettling as it is user-friendly >> highly listenable and evocative >> a vital and powerful piece of work <<

R E V I E W S

• " Slow dirge-like sounds wash in and out as voices and other sounds fade into the soundscapes. The quality here is high and the music is perfect for, as the name suggets, meditation. Turn out the lights and let your imagination take over." -- **GPC** (USA)

• "...dark, ambient, atmospheres. ...slow uneasy escalations of tension, heightened by increasing percussion, ultimately reaching a crescendo of noise." -- **MFTEQ** (UK)

• "Highly recommended!!! Goes slow noisy, explodes in temporary rhythmic sections. Very good combination between noise and rhythm. A must..." -- **Tesco** (Germany)

• Sounds vary from grating to soothing. An auspicious debut." -- **Soleilmoon** (USA)

• "Musique répétitive. Ténébruese et sombre. excellent. -- **Front De L'est** (France)

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MANDIBLE CHATTER

If I was impressed with **MANDIBLE CHATTER**'s first CD **Drinking Out the Hourglass**, then I am doubly so with their newly released **Hair Hair Lock & Lore** (which I received just days before printing time). This San Francisco duo, comprised of Neville Harson and Grant Miller, have come up with a dazzling array of new sounds and creations that far and away exceeds the high expectations I already had. From thunder storms ("Coffins Filled With Earth"), to a sensual flute ("From Whence and to Whither"), to the undescribable ("Arcalumis"), **MANDIBLE CHATTER** have created an engrossing union of organic and electronic wizardry, of composition and improvisation. The CD closer, "The Death of Sweetness", is an eighteen minute epic of loops, collected eerie noises, and chiming feedback -- all played out over an isolated landscape. Truly an exercise in fright, reaching into the essence of the nightmare and finding it's black heart. For those of you who complain there's nothing original or new out there, this is your cure! The following interview was done via mail. N= Neville Harson, G= Grant Miller,

AD: Tell me a brief history of how you got started.

G: The two of us met in the fall of '91 through an ad placed in a local newspaper. There was an immediate chemistry. Back then, we were both playing the guitar fairly exclusively, so we started out by recording these long pieces that could best be described as improvisational duets for the electric guitar. They actually had a sort of "new agey" quality to them! As time went on and our respective lives became slightly less harmonious, we began attacking our guitars, eking out a fairly large roster of sounds. The culmination of this era was a cassette called **Serenade for Anton**, named so because we were living across the street from Anton Lavey at the time and had performed this serenade for him. Shortly after the release of **Anton**, we began to incorporate other "instruments" into our work. We had both grown to feel confined on the guitar and became more interested in exploring sound itself, rather than notes or chords, or any single instrument. Flutes, whistles, voices, grinding wheels, intercoms, answering machines, motors and springs all became part of our expanding vocabulary. This was in the fall of '92. By December we had enough material for a full-length CD. **Drinking Out the Hourglass**, our first disc, came out of these experiments.

N: I would just like to add that noise was not a new realm for either of us individually. Grant had recorded an earlier album with a band called **FREAKS AMOUR** a few years earlier, and I had previously spent a lot of time banging on scrap metal in abandoned buildings.

AD: You've got a second CD that should be out around the same time as this issue -- tell me a bit about that. Grant, you had told me you thought it was a big improvement over **Hourglass**- in what way?

G: The second CD should be available very soon and will represent what we've been up to in the last year, since **Hourglass**. The new one should be more impressive for a couple of reasons: First, we've moved our operation to a larger space with fewer limitations. Also the dynamic has changed--instead of mining extracts from a collection of two-hour improv sessions, we now conduct our sessions over a 24 hour period where we can really concentrate and follow through with our ideas. Plus, I think we've gotten a lot better at what we do.

AD: Were you not happy with **Hourglass**?

G: It's not that we were unhappy with **Hourglass**. We still feel it's a strong work, especially as a first album. But, in retrospect, it was rushed. We recorded it in four months, which in M.C

time isn't all that long--we space our sessions out further than most groups.
N: Maybe we do one 24 or 48 hour session a month, tops.
G: This space between sessions gives us time to collect new ideas without having the process begin to feel stale. We spent a year on the new CD--more our speed. I think the disc will reflect this. Besides, the new project should always be better then the last, right?

AD: What are your opinions of the San Francisco scene...seemingly one of the most diverse and eclectic in the world. Does it seem that way to you or is that just an outsiders opinion? Do you feel like you are part of a "scene" per se?

G: As cities go, San Francisco is certainly diverse, especially in terms of culture. There's a ton of music happening here, and you can see anything from Bolivian street ensembles to "Klezmania". Some great new folk music has come from here, and the rock scene has always been pretty varied. But in terms of experimental music, there's not nearly enough happening live. There's nothing in San Francisco like the Knitting Factory, and there ought to be. I really do feel that the most exciting stuff happening here, as in many cities and towns, is the music being recorded on people's home set-ups. As you know, it has become increasingly affordable to assemble home studios, and there are tons of people out there doing this. If we belong to any "scene" that's it. But it feels odd to think of it as such when many of these people never meet, or perform together, or perform live, period.

AD: What are some Bay Area bands that you would go to see, or listen to?

G: Most of the music we see are bands from elsewhere, but locally speaking, I've enjoyed **CLUB FOOT ORCHESTRA**, **THE POTATO EATERS**, **Sonya Hunter** and **Tom Nunn**. As for listening, there's always **THE RESIDENTS!**
N: Yeah, I moved out here largely because I wanted to live in the same area as them! Too bad they don't play out more often. Or at all, for that matter. Some local bands I've enjoyed include **THREE DAY STUBBLE**, **BIG CITY ORCHESTRA**, **THE SPLATTER TRIO**, **THE HATERS**, and of course, the **GRATEFUL DEAD**.

AD: What are the individual contributions -- compositionally and instrumentally -- of the two members?

N: Grant and I are opposites in so many of the right ways. For example, I'm partial to booming bass sounds, and Grant likes high-end noises, so together a balance is acheived. The other noticeable contrast between us is that I'm more of the "spontaneously inspired" type--meaning I'll just flit around from sound to sound until I find something I like and even then I'll start to play with it. Grant seems to be much more of a craftsman; he has a more patient and almost studious approach to making music. So again, we balance out quite nicely. Where I'll record something in one hurried take to preserve the sound's "original essence," Grant will do many takes until he feels he gets it right. Both of us have the sense to see the value in both methods. As far as instruments go, both of us basically play the same things, although lately I've been doing more percussion, and Grant has come up with some amazing loops that have been incorporated into our music.

AD: **Hourglass** had some pretty interesting titles. Where do you come up with them and do they have any sort of specific meaning to you personally--something the audience may not pick up on?

N: We try pretty hard to come up with titles that are interesting as well as meaningful to us in some way. They may come from books we've been reading, or events that are going on in our lives. "Growing Fast in Sawdust" comes from **John Cage's Silence**. There's also a bunch of great words floating around out there that no one uses too much, like "pristine" and "ossification". My original title for "Ossification" was "Spirit Turns to Bone" but Grant objected to the word "spirit" for some reason. And there is a joke hidden in the title of our new CD that attentive listeners (and title readers) may pick up on.

AD: What are some of your influences? Have you incorporated any of those influences into your sound?

G: **THE BEATLES** were an early lasting influence. Then when I worked in college radio, I was exposed to electronic music and bands like **THE RESIDENTS**.

N: When I was a baby, my parents didn't have much money. In an effort to keep me amused, my mother would strap me in my highchair within arms' reach of a very squeaky door. She told me that I would spend hours just moving that door back and forth, listening to the sounds it made.

AD: Do you feel that instrumental music is as effective as lyrics in portraying a message or mood? In other words can it be as effective in portraying a personal experience or specific feeling?

N: I'm not too interested in conveying any sort of personal experience with **MANDIBLE CHATTER**. When I used to write songs that was one of my goals. But I kind of outgrew it or something, you know, it was like, "I wanna tell you about a girl I know." I was getting bored. Then I started to realize there were other dimensions of existence that I could tap into with music, something bigger and more mysterious. I think instrumental music is far more effective in portraying mood. Music bypasses the verbal and logical circuits of the brain and goes right to the core. As John Cage once said, "Words and information have a terrible way of getting in and sticking and preventing anything else and getting in. They merely clutter up your head." I think of the that quote frequently these days, every time I hear about how wonderful it is that we're living in the "information age." How much of that information is truly valuable? Certain instrumental music makes it easier for us to access those mysterious parts of the brain; those places that deal with things like mysticism, art and intuition, instead of the usual day to day routines. If the music is really effective, it can awaken something powerful inside us; long forgotten memories of who we really are. Books by T.C. Lethbridge, Philip K. Dick, and Terence McKenna seem appropriate to recommend at this point.

AD: Have you done many live shows? What's the general set up and how important to you is it to play live?

N: We've played several live shows in and around San Francisco. But playing our music in bars and clubs is a waste of time--that kind of atmosphere is inappropriate. People go to these places to socialize, and to narrow their awareness through alcohol consumption, and not to listen. I don't believe in hyperamplification either, unless you're doing some kind of assaultive white noise/feedback thing. The club scene has gotten so insane that you can walk into any club now and see people wearing protective earplugs shouting at each other while a band who pretends not to care about their music plays at a deafening volume, oblivious to the size of the tiny room they're playing in. This is fun?

The shows that have worked best for us have been private performances in people's houses and such. The general set-up has usually been the two of us sitting and playing our guitar with all the effects pedals strewn about on the floor. By the end of the performance we're on the floor too, rolling around in the effects. We'll play a 20 to 45 minute improv, then we take a break and the audience eats, drinks and smokes for around 15 minutes, then we do it again, as many times as it takes before we (or the audience) can't go on any longer. Live shows aren't as important to us now as they used to be. Because we pretty much improvise everything we do, we can't always come up with something consistently engaging. I think at this point I'd rather concentrate on making CD's and hope that they will reach people in some way; that people will listen when they want to listen, preferably in some sort of relaxed state of mind.

AD: How much of what you play is recorded...do you have a large collection of recorded music that's yet to be released?

N: We record everything we do. For the new CD, we recorded about 15 hours of material, and the CD is only around one hour long. So that means that theoretically for every CD we release , there are 14 other discs of stuff that will probably remain unreleased.

AD: Is there a goal you'd like to achieve with your music?

N: Yes, we would like to pass along to our listening audience the non-verbal, subconscious information that will eventually bring abut the death of the empire.

AD: Could you give me a definition of your sound? How comfortable are you at trying to classify or label your music?

N: I find it especially difficult to describe our music to people who don't normally listen to experimental music--like my relatives. When they ask me what kind of music I play, I usually just tell them it sounds a little like a broken washing machine underwater. But even that's being unfair to ourselves. We used to describe our sound as "guitar-based ambient industrial," which summed it up pretty well for a while. Now that we rarely use guitars, I suppose it's back to the "ambient-industrial" label. I don't mind it too much, although there's some stuff on the new disc that doesn't fit in that category either. We hope to outgrow that label entirely, within a few years.

AD: Will we see other releases on Russell or is it solely an outlet for **MANDIBLE CHATTER**?

N: As of right now, Russell Records remains an outlet for **MANDIBLE CHATTER**. I hope to eventually be running my own experimental label, but Grant and I haven't talked too much about that yet.

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beequeen

Though they've been together since 1988, it wasn't until 1993 that we saw the release of **BEEQUEEN**'s first CD, **Der Holzweg**. A generally quiet piece of work, the CD is subtle and dynamic with a constant stream of ambient tones and shifting atmospheres probing into the more cerebral areas of the brain. Also available, if you can find them, is a tape, **Mappa Mundi**, and a handful of split LPs and 7"s. 1994 looks to be a busy year for the duo with two CD's pretty much in the can (one more so then the other) and waiting to be released. The following interview with Frans De Waard (the driving force behind Staalplaat) and Freek Kinkelaar was done via fax. Fra=Frans Fre=Freek B=Together.

AD: Tell me a bit about how you two got together to form **BEEQUEEN**.

FRE: Frans and I met in the summer of 1986, when I phoned Frans to inquire about releasing cassettes. In November we worked together with the people from **THU20** on a large concert with improvised music at several locations. In early 1987 Edward Kaspel (of the **LEGENDARY PINK DOTS**) contacted me to ask if I would be interested in being a support act for the **LPDs**. I asked Frans to join me and together we formed **BEEQUEEN**.

AD: Tell me about how you two compose -- what is the motivation to record a certain piece?

FRA: There is no particular motivation to record a piece. We never think oh, we have to make this piece for a release. It usually starts by one of us playing stuff on the 4-track, then the other adding something on the other track etc. Usually we keep these multi-track tapes lying around, and after some time they are re-listened to, and then we decide on mixing, adding effects etc. Sometimes we say, let's do a piece using guitars only and then we go from there.
FRE: Since we've lived in different cities for a few years now, the approach towards composing/recording is somewhat different than when we started . I do not compose using any specific instrument. Most of the time I think of ideas, structures, combinations that will sound interesting. I then write them down using diagrams or little drawings. This is the basic sketch for a track. I also believe in using live appearances as a basis for composing. During the appearances a song is repeatedly played on a different occasion, allowing it to grow in an improvised, organic way. Our latest effort, called **Sugarbush**, was recorded by using that method. Different 'songs' (composed individually) that have reached a certain stage, were played and mixed live in the recording studio. Just a step into time. A stone in history, ready to be shaped further by nature.

AD: What are your impressions of the current state of the underground scene?

FRA: I like working in the underground scene (it's my day job). What more fun can you have then releasing on CD the music you like, from people that you like. There is still good work done by a lot of different people.
FRE: I am not really that interested in the current underground scene. I will listen to bands/tapes with a keen ear, but I am not an active part of it. I have a lot of contact with people from the underground scene but I'm not really into 'send me your tape and I'll send you mine'. I don't like tapes that much anyway.

AD: Frans, as someone who is involved with both **BEEQUEEN** and **KAPOTTE MUZIEK**- how do you compare the two? Do they represent the two sides of your musical interest?

FRA: I am interested in a lot of music, but I'm not able to compose all the music I like, simply because I don't have the ability. The difference between **KM** and **BEEQUEEN** is, I think, that **KM** is much more conceptual and sampling based, using concrete sound elements. **BEEQUEEN** is much more instrument based, not as conceptual. Pieces are started by playing, not thinking.

AD: Could you talk about some of the live shows you have done?

B: In the beginning we did a lot of concerts that were planned from A-Z, time was fixed, but it turned out to be difficult equipment-wise. The performances we do now are much simpler. The tracks flow into each other, and have a much simpler approach. It is very much improvisation around a specific background tape. As for instruments we use: voice, melodia, old Korg synths, effects, tapes, contact-microphones, bass, objects, and old Roland synth, cymbal, and guitar.

AD: You've done some shows with **LPD**- any plans to collaborate on a release?

FRE: We played a couple of times with the **LPD**'s as their support act. Our music and that of the **DOTs** seem to fit together very well, even though we are very different. In the early days, when we didn't have much equipment, they helped us out a lot with synths, DAT machines, and advice. That was a big push forward. Apart from that we get on together very well--we are pretty close friends and it is always a great pleasure playing with them on one stage. Also the audiences the **LPD**'s attract seem to like us.

I hope that this friendship between us personally will continue in coming years. Edward helped me out on my solo LP **Swoon** and he occasionally borrows our equipment. When the **LPDs** tour Holland we mostly play support act on at least one date. This will also happen on their 1994 Holland tour (which is a rare thing, because bands like the **LPD**'s are generally not supported in Holland). A musical collaboration between **LPD** and **BEEQUEEN** would be an interesting idea though nothing is planned. Who knows...?

AD: You've also contributed some music to installations and even a fashion show. What were the circumstances surrounding that?

B: For both the installation and fashion show we were asked by the artists involved and we liked their ideas. The installation was about a guy who had some plastic surgery and this photographer took pictures of how he changed, so we did a music piece where those changes were made audible. The fashion show piece was a big collage, the "revolution no.9" for the nineties. This guy is a mutual friend, Rene Heid. He graduated from the Arnhem Academy of Arts. His project was a presentation of clothing by people who came from East-Germany to West-Germany after the unification of 3.10.90. He criticized, through his designs, the adoption of western cultures and the decline of the eastern culture. The record that came out later, was marked as the "first Great-German Record release" and was released on 3.10.90, obviously.

AD: Anomalous essentially no longer existed shortly before or after the release of **Der Holzweg** -- how did it affect it's release and **BEEQUEEN** particularly? Staalplaat has taken over full distribution responsibilities?

B: It was a pity that it took so much to come out, but we also feel very sorry for Eric from Anomalous, who had great personal trouble. Luckily he is now back. As far as sales went, I think Soleilmoon in the US and Staalplaat did a good job and it sold well. They are of course well experienced in selling this kind of music. We think it is a pity that the time between when we finished it and the time it came out is so long, for us it was a bit dated. It also delayed the release of **Time Waits For No One** on Staalplaat, who thought it would be better to have some time between the two releases. Right now we are working towards the release of **Sugarbush**, which is not fully completed, and hopefully this time can be done sooner.

AD: Freek, what projects other than **BEEQUEEN** have you been involved with?

FRE: Before **BEEQUEEN** I had a band called **THE HONEYMOONERS** and played pop music. In the middle of the 80s I formed a duo called **DAR POMORZO,** which combined pop music and industrial music. With this band I played live once, but we were booed off stage by 150 drunk speed metal fans who were at the wrong place at the wrong time. After that I spent some time making solo industrial music under the name of Honeymoon Productions, which was also the name of the label to release it. Although I can see everything I've done as part of the process that got me where I am now, I wish not all of it was released. I'm much more careful about that now.

AD: What's the next project for **BEEQUEEN?**

B: By the time you read this our second CD should be available. The title is **Time Waits For No One** and will be released by Staalplaat. We have completed in the meantime our third CD, entitled **Sugarbush,** for which we don't have a label yet. We will also make a 3" CD for the German label of Marc Milovic. Apart from that we have plans to make a tape with the best of our live recordings, available from our own mail-order. Also maybe some vinyl projects. Who knows? Not to forget that we would like to do music for film, theater, and dance, but there are no concrete plans yet.

AD: What do you think of what's going on in the rave/chill-out scene and the move toward "ambient" music?

FRA: I personally really like this ambient-house thing, even if this is just a hype (or not), who cares. I like rhythmical music, I like ambient music, as long as it doesn't get too slick or new age. Therefore I am also working with somebody else on more rhythmical stuff (not mention this as house) along with all I learned making "our" kind of ambient (both "our" ambient and ambient-house are of course not what **Brian Eno** meant when he invented the term). The name of this new project is **QUEST** and we are working on some pieces that should be a first CD. It's music I like to listen to at the moment, it's great for working, travelling or sleeping. I don't know how this will affect the work of **BEEQUEEN,** but I am sure it will in some way.
FRE: I am not very much aware of the rave/chill out scene. There is no doubt I prefer the ambient side of the house scene (which I detest!). A lot of what I hear of chill-out/ambient stuff sounds to me like more of the same with some precious pearls. What I like about it is everyone is more or less able to compose this sort of music and be such a pearl.

AD: What are your impressions of some of your earlier work? Is it something you go back and listen to frequently?

FRE: I find myself listening to our first tape **Mappa Mundi** a lot. I wish that would come out on CD. I like listening to all **BEEQUEEN** products that we have released, they all have a certain quality (and fondness) about them. **Scala Destillans** is the only one that sounds dated to me.
FRA: I play more old **BEEQUEEN** stuff than old **KM** stuff. Much of the old stuff I still consider very good (I hope all of the old stuff will be on CD one day, so if anybody is interested!). Some **KM** stuff is also quite good for listening, other I listen to with sentimental nostalgia. But then also, there is a lot more **KM** stuff than **BEEQUEEN,** so obviously some more bad stuff.

AD: Do you think a lot of electronic based music has lost some of the avant-garde edge it was once associated with?

FRE: No, I find more and more people are interested in the history of avant-garde. It's very interesting to think about this development. It's also good to be aware of your "roots". It can be an inspiration to do new and better things.
FRA: What I consider to be a good thing is that House music made avant-garde music much more acceptable. It stretched the perception of the average listener and obviously our kind of music can profit from that. I would love to see a lot more people loving this kind of music, diving into archives and digging up old electronic stuff. Music that is just for the elite is something I don't like.

For more info and/or **BEEQUEEN** mail-order catalogue write with an IRC to: Freek Kinkelaar Bloemerstraat 87 6511 EE Nijmegen, The Netherlands.

VROMB continued from page: 1

chance and I thank him a lot. There was another guy with him, Jean Francois Veilleux, who died in 1991. It gave me quite a shock because he was a good critic and he helped me a lot with his recommendations. He knew a lot of things about experimental music. Sometimes, since his death, when I finish a piece I see his face (in my mind) and he is smiling at me. The Bunker CD, **Adolfe**... and the CD **Proven In Action** by **TEST DEPT.** are dedicated to him. My impressions about the **Adolfe**...CD is that those pieces were OK to start **VROMB** on record production.

AD: How do you find living in Quebec and working in this field of music? Is there much of an audience for your music?

V: The audience for experimental music in Quebec is very small because the record store that sells experimental music doesn't put much effort behind it. They take another direction, like techno or rock and roll. I don't get frustrated with it, but I think it's sad.

AD: How has the response been to **Jeux de Terre**? Have most of your sales been concentrated in Europe?

V: Batar sold around 35 copies here, including friends. Around 100 copies in the U.S., and Tesco has sold 400 in Europe. This was right in January.

AD: Do you feel that , with the release of **Jeux de Terre**, you have achieved what you set out to do?

V: No, I want to get more knowledge in the way to make music, and I have a lot to learn. Like I said before, I will work on a project about a man alone in a big city and for this I will give the best I can.

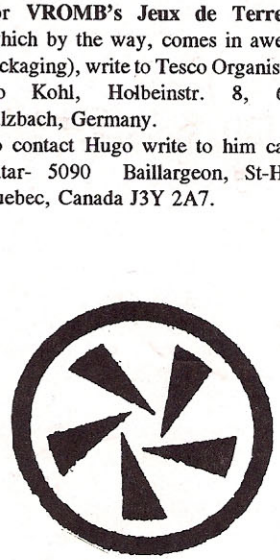
AD: Do you feel it's necessary to perform your music live? Have you had a chance to play live much in Quebec and how comfortable are you with the idea?

V: I've never done live music before an audience, but I've thought about it. I'm working on some new methods since **Jeux de Terre** and maybe I'll do something for a live performance, but I think if it happens it probably won't be in Quebec.

AD: Thanks Hugo, any last comments?

V: Yes, I just want to say that's it's still possible to give another life to electronic music, even a second and maybe a third one. New sound for now and forever, a sound without time. People, everyone has a chance. Thank you.

For **VROMB's Jeux de Terre** CD (which by the way, comes in awesome packaging), write to Tesco Organisation-c/o Kohl, Holbeinstr. 8, 69469 Sulzbach, Germany.
To contact Hugo write to him care of Batar- 5090 Baillargeon, St-Hubert Quebec, Canada J3Y 2A7.



LULL

M.J. Harris may very well be one of the most prolific yet unrecognized musicians in the industrial/experimental genre today. A versatile artist, he has contributed to such diverse bands as **NAPALM DEATH**, **PAINKILLER**, **SCORN**, and **COIL**....not to mention producing excellent solo work under the moniker **LULL**. His two CD's, **Dreamt About Dreaming** and **Journey Through Underworlds**, feature some of the darkest ambience being made today--long (up to 45 minutes) unraveling soundscapes that roll through the subconcsious like fog through a valley. If you need some comparisons (and you really shouldn't) I've found **LULL** to lie somewhere between early **Greinke** and **ZOVIET FRANCE**. The following interview was done through mail.

AD: If you could, give me a brief history of how you got interested in electronically based music and how it led to the formation of **LULL**.

L: I can't really give you a brief history on how I got interested in electronically based music but I did slowly pick up on releases over the last four years and **LULL** was certainly formed through the curiosity of making my own form of sound using samplers and machines. These inputs certainly influenced me.

AD: As someone whose worked in virtually all disciplines of music, is there one that you prefer?

L: None as such, they've all got their own individual pleasures. I enjoy bashing my drums as much as programming for **SCORN** and making tonal loops with my sampler for **LULL**.

AD: **LULL** would seem to allow more personal freedom for you musically...have you seen it as a maturation process for you?

L: **LULL** being my solo project I guess it has a more personal approach. I think with any musician that lets themselves remain open to as many types of music as they possibly can are bound to mature themselves musically.

AD: There's some noticeable differences between **Dreamt** and **Journey**, most noticeably the length of tracks...did you approach them differently?

L: I had full control over **Journey**, being able to make the sounds and record on my own with help on the mix down. Knowing more about sound helped too.

AD: Some of the titles on **Dreamt** and particularly on **Journey** revolve around travelling--both internally and externally--is that a proper analogy to make?

L: Yes, it has applied to both CD's, especially on the second. I try to create sounds that one might hear when awake or dreaming. With simple tonal drifts I try to create sound tracks to fit these experiences, be that of that imagination or that of reality.

AD: Do you find some of your music has filmic qualities to it and have you thought about doing any soundtrack work?

L: I guess it does have filmic qualities, not that this is my intention. **LULL** could certainly work well as a score for a film.

AD: I'm curious as to your thoughts on the state of electronic music- are there areas you like or dislike? Where would you like to see it headed?

L: Like any music there are good and bad points. With techno music being so popular at present (with many sub styles) hopefully people will begin to open up to the more underground ambient stuff.

AD: Tell me a bit about some of the new projects you've completed recently and ones that you have planned? **PAINKILLER**, **PGR**, **COIL**?

L: **PAINKILLER** will be recording a new LP in June-myself, **Bill Laswell**, and **John Zorn**. One to look out for in the future. For **COIL** I recorded drum tracks for their forthcoming LP last summer. I have yet to hear the mixes but look forward to hearing the final product. **SCORN** on Earache Records. Musicians as follows: Myself, Nik Bullen, James Plotkin, and guest Nick Garnett has just completed our third LP, due out in May. We feel this is our strongest LP to date and a remix form has just been recorded for a Virgin Records compilation--which was fun to do. With **LULL** I have just completed a couple of 7"s which are due to come out on Dying Earth Records (England) and an American label- a split **LULL**/**NULL** 7". I am just starting work on the new **LULL**--untitled as yet--which Sentrax would like to release ready for summer. A **LULL** track will also appear on the Virgin compilation I mentioned earlier. There are still a few projects in the pipeline that I'm working on at present.

AD: How did you find working with **COIL**? **John Zorn**?

L: Having never worked with **COIL** before I found it to be a good experience--yet no different then working with other professionals, good communication and flexibility is the key. As for working with **Zorn**, he's a great guy with a good sense of humour. He has always encouraged me in a very positive way.

AD: What's the motivation factor behind collaborations?

L: A good energy release--it's great to bounce ideas from one to another.

AD: Is **LULL** mainly a studio project for you or do you have plans to play live?

L: More a studio project. I enjoy this part as I have personal freedom. I have played live using tapes and manipulating sounds with effects. It was good fun for sure.

Photo courtesy of M.J. Harris

Write to Mick c/o Sentrax Productions 105 Harcourt Rd., Forest Fields, Nottingham NG7 6PX U.K.

MANDIBLE CHATTER continued from page: 14

AD: Tell me a bit about your name and any story or philosophy behind it.

G: The name came out of the blue--really--one afternoon while riding the 1 California bus here in the city. We're not sure what it means beyond it's literal definitions. We chose the name for its visual, as well as aural, implifications. And because it was better than our other suggestions. There is no philosophy behind the name **MANDIBLE CHATTER**.

N: ...yet.

AD: You have only one other release out...which was **Serenade for Anton**? Is that still available? Any other releases we should know about?

N: Apart from the two CD's, we released two slightly shorter tapes. **Serenade for Anton** is still available (through us), and if there's enough interest, we'll press another bunch of them. We also have a tape available through Ladd-Frith, featuring two excerpts from our **Warzone** performance: "The Death of Sweetness" and "Where Green Feathers Blow." "Sweetness" will also be on the new CD, in remixed form. We also have a track called "Dead White American Pelvis" on the new **America the Beautiful** compilation CD from RRRecords. "Pelvis" is actually an excerpt from a really long version we did of the **DOORS**' "Roadhouse Blues." (Not that you can tell).

AD: What's next for **MANDIBLE CHATTER**?

N: Our new CD, **Hair Hair Lock and Lore** should be out this spring. We're also thinking of doing a couple of goofy 45's under a pseudonym (Meltable Cheddar?) Some sort of extreme noise CD may also be in the works. And we're hoping to find a filmmaker or a dance company who would like to use our music in some way.

Photo courtesy of **MANDIBLE CHATTER**.

MANDIBLE CHATTER/Russell Records 73 Sharon St., San Francisco, CA. 94114 USA.

STONE GLASS STEEL continued from page: 10

STEEL style. The original artists could then include the **STONE GLASS STEEL** remix on their own release, or perhaps I would try putting together a V/A compilation CD of the remixes.

I'd also like to do more special **STONE GLASS STEEL** projects for outside labels. I'm always interested in recording new material for unusual compilation projects, like your upcoming Audio Drudge CD. I'd also like to do a few EPs or special full-length projects for other labels. I'm currently looking for interested labels.

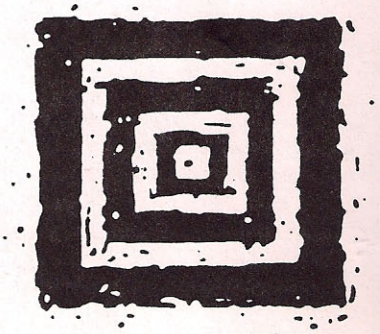
"Industrial music for industrial people." --Monte Cazzaza

Photos courtesy of Philip Easter.

For more information on **STONE GLASS STEEL** and related projects (including the **Interact!** Contest) , write to Philip at 1211 Arlington Place, Warrensburg, MO. 64093 USA.

If you're interested in obtaining either of **STONE GLASS STEELs**' two CDs be sure to take advantage of Philip's special "Audio Drudge" discount prices found in his full page ad somewhere in this issue.

STONE GLASS STEEL



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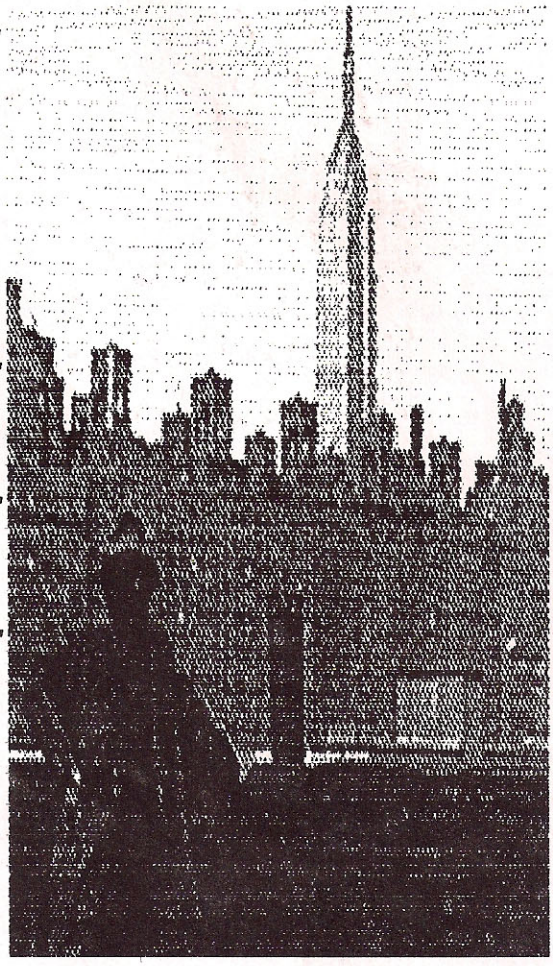
Germany

"If the mind measures any sensation at the precise moment that the body comes into contact with another physical substance, it is only by coincidence. Whatever the mind feels, it is completely independent from whatever the body is up to. Why do anything ? Why think anything ?



a still from Multidimensional Thinking

view through a hood; the haters video history

Because one would have done it regardless. This is the chaos of biology. This is the byproduct of the polywave. Everything moving in every direction simultaneously! Enjoy the ride."

yes, Audio Drudge is visually attuned. This is the first of hopefully many articles on video and film. If you work in those mediums, feel free to send it in, to; dAS c/o UBUIBI 1333 grove s.f. ca. 94117 VHS please, they will not be returned and dAS can be dangerously honest.

Gerald was pleased that I wanted to do a overall look at his (and Mitch Goodman's) video work. G.X. always does his homework and had a video biography ready. Most of the Haters videos have not been released as product and there are several projects that have been begun, but have yet to surface completed.

The Haters conceptual pieces translate to the film/video medium very well. It helps when the ideas are so focused that the screenplay can be written in one paragraph. G.X. mixes his on going jokes and variations on themes with the limitations of the working enviroment. FACTS ON THE POLYWAVE, was edited on good equipment in unrushed conditions, and it shows, with amazing sequences of hopped up Haters themes. In other pieces when a camera is the only gear available, ideas become stripped down hatefull endurance tests, . Kind of the mark of the thinking artist; the equipment does not run the piece, but becomes part of it.

The purest release that captures The Haters conceptually is BLANK BANNER (82-86), which was mainly produced for video festivals. It is a blank video tape with no sound (track). After being submitted to more then forty festivals, nine have now taken the dare and screened it.

Along with Gerald, Mitch Goodman has been responsible for most of the projects. They started working together in 1991, and shortly after Mitch obtained keys to the editing facilities at The San Francisco Art Institute. With this access a lot of projects were taken down from dusty shelfs and compleated. At the present, Mitch is working on a screenplay, and though no future plans of collaboration are slated, it's probably just a matter of time and the right set of keys.

Four videos by the pair have yet to be released, although they have had screenings at various festivals. All four fall perfectly into the "let us make this perfectly clear" catagory. URBAN SENSITIVITY (91), runs the viewer up and down (and over), with a Hater traveling in an elevator. THESE THINGS HAPPEN (91), (which Gerald says a lot), shows G.X. walking (which Gerald does a lot). And we get a lot of it. THE THINKING ROSS DOES (90) is five minutes of calculator torture, but viewer bliss. ZERO PLUS ZERO (94) is The Haters "spy movie". Not that I could have known that without warning. I was quite confused and so will not spoil it so you can be confused too.

We Never Sleep, so far has released both available collections of Haters work (see side bar), along with V2 in the Netherlands which distributes the PAL versions. Both W.N.S. and the V2 will probably release The Haters next thematic piece which will constitute a "vampire movie" entitled HOLES ON THE NECK.

Among the video compilations that The Haters appear, are; HATER TV #2 , on ND magazine #11 (ND; Bx.4144 Austin Tx. 78765). The Haters are buried in the midst of some fine work but are hard to find since the piece is only 3 minutes

long, which Gerald feels "For what it is, it's just the right amount". I confused the rusting metal for another of the watching mud dry series. G.X. was overjoyed with this. He has since changed his videography to reflect the lie. MACROCEPHALOUS COMPOST (93) is found on an Italian project by Old Europa Cafe. Of course it is PAL only. I have seen uncut footage of the show it is taken from and it is another charming example of Hater calculation; Entropy + recycling = the chaos of the big becoming small.

There are a couple of Haters releases, I have not seen...HATE ITALY is two live shows from the 1992 tour. It has been released by Old Europa Cafe but, unfortuitously is available only on the PAL system. HATER TV, Gerald claims "does not exist and I don't like it." The story being that RRR Records released this without permission or guidence. It probably does exist.

THE HATERS is a 55 second Quicktime movie of Haters clip art that G.X. has been home brewing, it will probally show up on the net, (also look for HATERS POETRY for the Macintosh).

There are now also videos by others which are both documentaries about The Haters. MULTIDIMENSIONAL THINKING (94) is just about complete. To be self released by San Francisco artist Benton Bainbridge, there are no plans yet on distribution. THE HATERS is a rather self explainatory collage on the four hood-tops that once again is Pal only, released in France by A Bao A Qou..

Brook Hinton (famed "Post" originator), has edited a three minute 16mm film entitled TEAR which is a compleatly overwealming montage of Haters hands busy at what they do best. G.X. is waiting to make a transfer so the film can be exhibited at festivals.

You just gotta' love so much hate.

0+0=0

The NTSC Releases

CONNOTATIONS OF WRECKAGE

The Haters are in their element live, that is what the Haters are. A Haters performance can be sedate or riotous (usually both), even those under the hoods do not know just what will happen. If during a performance the Haters really pay attention to potentials and the gaps between them, a answer will present itself of what they are to do, and how the show will conclude. If the audience really really pays attention, they will find out what the question was, and how they are exspected to react. Watching a tape of this is a completely different experience. Gerald knows this. It's ok. So watch this montage of three angry shows, watch the glass break, watch arms flail. Expect what you get.

digging holes for film

If you were at the shows you can expect a different image. 30minute vhs from; We Never Sleep Bx. 92. Denver Co. 80201

COUNTING THE SAND,

starts with lovely nature footage, with a film entitled FREQUENCY. Filmed in the snow while visiting Denver, we find two Haters, making their way armed with shovels and using one ski apiece.

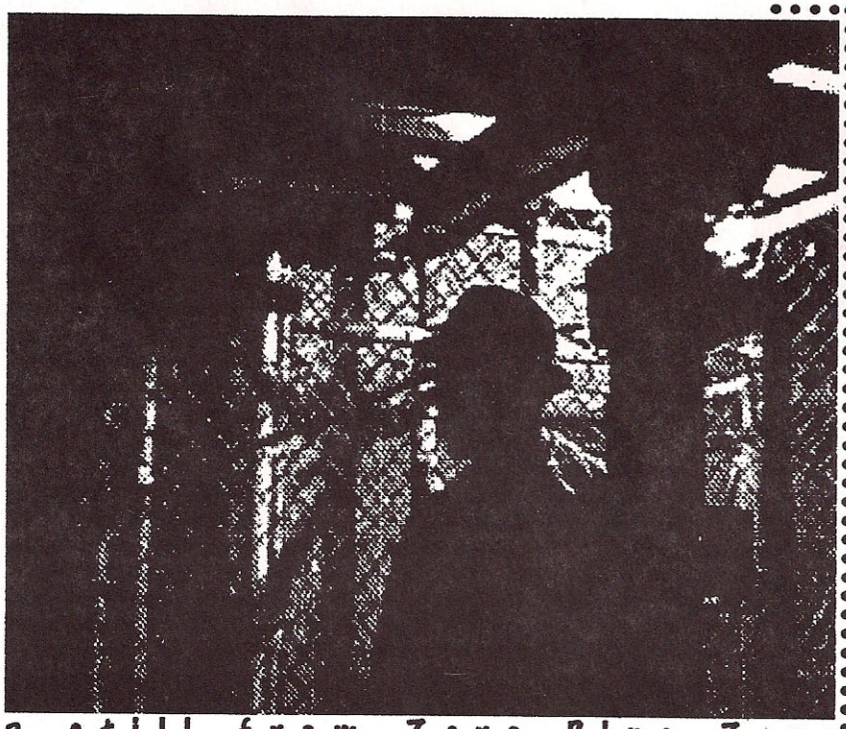
Upon asking Gerald his thoughts on snow, he quickly thunders with a typical phrase... "it's wet" and that's that.

Gerald's stategy in this video is a continuance of variations of two of his favorite themes, (well at least two....). The first theme being the digging of empty holes, which is what our pair of Haters begin doing. I am reminded at this point of driving with G.X. back from Texas, and having to pull over the car in the Arizona desert in the middle of the night (really dark out). All to enact a Haters performance. Of course there is no one there, we are in the middle of nowhere, but Gerald insists that we don our hoods before beginning to dig empty holes, this time using hand calculators.

Getting back to our two recurring themes, the second would be COUNTING THE SAND which is also the title of the second film. G.X. insists that in the history of counting, "that numbers are not important, continuity is". In the Haters history of counting, we find three variations filmed in Bordeaux, San Francisco and Coney Island and being performed by Gerald, Mitch, and Stefan Santini. How much sand did they count? "Records have been lost" is Gerald's way of letting me know that he really could not care less..

FACTS ON THE POLYWAVE (92), is The Haters "biker film", and yes it contains a motorcycle, and a drill, and some shrubs, and another drill (this time a live one from Barcelona), and more outdoor scenery. When asked about all the nature locations, Gerald responds with, "not intentional", "happenstance", and "emptyness was looked for". Actually a biker movie should be outdoors. But still it is an unsettling ride.
30 minute VHS from; We Never Sleep.

Having compleated the themes of "biker movie", "ski movie" and "spy movie", Gerald next sets his eye upon his "vampire movie" and after that a "beach movie" and a "samurai movie". I can hardly wait for his version of kung-fu fighting.



a still from Zero Plus Zero

REVIEWS

A.B.G.S. - Echte CD.
A.B.G.S.' first CD was a primitive clatterfest easily comparable to **EINSTURZENDE NEUBAUTEN**, but in an aggressive tribal way (much yelping) rather than punk. This second CD is percussion based like the first, but rhythm is de-emphasized in favor of extracting big, echoey, cavernous sounds out of the metal structures being struck, giving the CD an overall gray ambient, post-industrial feel. These pieces were recorded in '91 and '92 in various places around Germany: silo, tube (subway?), railway bridge, and air raid shelter -- recorded straight, without any post-processing. Some of the echoing tones sound like they would be at home on certain **CRANIOCLAST** or **CORE** releases. Packaged in steel and paper. COC, avail. from RRR. TJ.

ADVOCATES OF DAS BANG!- S/T CD.
For some reason (must be the name) I've been suffering under the delusion that this should be some sort of German techno record...even after repeated listens. In reality, this self-titled debut is nothing of the sort. With the exception of a periodic pulsating thump in the background, the six tracks are filled with processed and textured keyboard sounds, bleeps, rumbles, voices, some percussion, and an occasional loop. Much of it has a sort of fuzzy and warped quality, giving the impression of instability -- an environment constantly in flux. "Casablanca" does put a beat at it's center, but surrounds it with enough bizarre sounds that it's easy to overlook. Nothing major, but not a bad listen all the same. Art (if)Act 235 East Colorado Blvd., Suite 292, Pasadena, CA. 91101 USA. JM.

HUMBERTO ALVAREZ- Malinalxochitl CD.
Comparisons to fellow Mexican **Jorge Reyes** will immediately be made to this CD, but closer inspection reveals some fundamental differences; substantially shorter tracks, simpler arrangements, and a purer form of instrumentation. With the exception of perhaps three or four tracks (out of thirteen), keyboards are virtually non-existent, relying instead on traditional Mexican instruments (flutes and horns, chanting voices, rain makers, various percussion) to produce compelling tribal rituals...some eery others uplifting. With the average track length coming in at around 2 1/2 minutes, Alvarez' works are not so much songs as they are samplings of musical accompaniments to ceremonies by the fire. Many of the works use little layering, choosing instead to showcase a single instrument; "Yamanka Yotl", "Culto Lunar" and "Ecos" are purely vocal based while "Peyote" is a single minute of a piercing and resonating flute. Others, like the water-based "Atl" and singing bird-based "Astekatl" draw their inspiration from the simple elements of nature. This may sound relatively dull, but keep in mind the aforementioned track length and you'll find that's it's not easy to get bored. Personally I found **Malinalxochitl** to be a passion-filled and soulfully uplifting work that allows the listener to sonically peer into ancient customs long extinct. Recommended. I'm not going to attempt the address, so here's the fax #-(525) 286-4272. Country code is unknown.JM.

ARCHON SATANI - Mind of Flesh and Bones CD.
Slow moving and cold Swedish (no surprise there) electronics based mainly around looped machine rhythms and some rather concussion-inducing percussion. M. Stavostrand is also responsible for **INANNA** -- whose **Day ov Torment** CD I reviewed last issue -- and though similarities are evident, **ARCHON SATANI** is considerably more sparse and distant sounding. Of the five sections this CD is divided into, "Mental Shiver Dispersal Pt. II" is perhaps most memorable. Slices of "clashing steel" ring out with a dark groan being emitted after every reverberating clang. Lightly put, this is some scary shit! On "Part IV" a cavernous drum drags you into a chamber of horrors while synthesizer demons whisper the glories of your demise. Yes, it is that evil. So slow at times your body will begin to ache from the sheer torture of it all. Listen to this and you'll have a space reserved in Hell for sure. Soleilmoon.JM.

AUTOPSIA- The Knife CD/ Kristallmacht CD.
The Knife is actually a re-issue of a 12" originally released by Staalplaat back in 1989, with two new tracks added. At a little under thirty minutes, it's a bit short...more like a sampler of the three faces of **AUTOPSIA**. The first track, "Does the Knife Cry When It Enters the Skin" is the probably the darkest. A slow pulsing thump provides a "beat" whilst a chorus of evil monk chanting presides overhead, drawing you into it's ceremonial sacrifice. "His Secret Sin" departs from solemn territories with a heavy machine groove and industrial overtones, something I found to sound a bit dated and out-of-place. The two newer tracks, "Behind Closed Doors" and "Rosarium Moris" accurately reflect the move toward classically styled mood works that now define **AUTOPSIA**'s sound. The former is an almost humorous piece of piano and rich playful orchestration. The latter, while still using a piano as it's foundation, is a bit more lavish and soundtracky, complemented by foreboding percussion and a synthesized horn section. Very medieval sounding in a modern sort of way. First 1000 copies come packaged with extra layers of carton glued over the digipack with a nice booklet to go with it and is designed by the same guy who did **IOS' Historical**.

Kristallmacht is all new material released on Germany's Hypnobeat. While these songs are classically structured pieces like the newer tracks on **The Knife**, the overall mood is considerably more solemn. These are soundtracks for planning invasions ("The Fortress Europe"), attending funerals ("The End of History and the Last Man"), and performing sacrifices at the altar ("The Cathedral of Death")...rich in gothic mysticism and medieval warfare. Religious aspects are more prevalent as is a sense of lamentful romanticism for a lost empire. Could this be made by anything other then white people? I dig 'em both. **The Knife**-Staalplaat/Soleilmoon. **Kristallmacht**- available from Projekt.

BEEQUEEN- Summer Rain 7".
Another in a series of fine vinyl releases put out by Stefan Knappes (**MAEROR TRI**) Drone label. Like previous releases this ones limited to about two hundred copies and features hand designed artwork on each (read collectors item if you're smart). "Singularity" , comprised of a single piece of metal being struck, escalates into a pinnacle of shimmering chimes...like one hundred sleigh bells ringing at the same time. Actually quite beautiful in a simple sort of way. On side B "Thunder Rain" consists of a quiet pulsating tone while "Thunder Storm" livens things up with a short piece of factory inspired loops. Modest in its approach but gratifying all the same. Drone Records c/o Stefan Knappe, Fasanenstr. 11 26789 Leer, Germany. JM.

CANDIRU- Unloved and Weeded Out CD.
This is labeled as "mind warping industrial death metal", but I found it to be a bit light in both areas. A disjointed marriage of programmed drums, basic keyboard passages, samples, not all that heavy guitar, and slightly processed vocals...this ultimately falls apart due to it's simplistic nature and lack of depth. All potatoes and no meat as it were. Tracks like "Sunburnt Innards" and "I'll

Fix You", while trying be heavy (with marginal success), end up sounding overly-computerized with far too much emphasis on "solo" guitar. A real drummer would really help these guys, adding heaviness and freeing them from the apron strings associated with programmed drums. A standout has got to be "Opaque Sun" -- a moody little piece of gloomy acoustic guitar and a nice synthesized accompaniment. Also nice was "Tranced and Trampled" and "Hammer" -- two bonus tracks that are much heavier and complex -- a hint of what's to come? If that's the case they these guys could really blossom into something great with their next release...but for now, well I'll wait it out. Release/Relapse Records. JM.

CIRCLE OF DUST- Brainchild CD.
I've seen some reviews that compare this the likes of **MINISTRY** and **NINE INCH NAILS**, which if you have no brain, is a fair comparison. To me, this is so far beyond those bands in high-velocity intensity it defies such limiting and useless labels. An endless supply of innovative samples are incorporated , not as a light enhancement, but as a framework for the songs. Crunchy guitars, gruff vocals, and real drums work together in a tight unity, with the aforementioned samples suggesting a sense of unbridled chaos. While others lay stagnant in their own waste, **CIRCLE OF DUST** have propelled themselves as the leader of the next generation of metal/electronic crossovers. All others after this will be nothing but the "bastard sons of...". I realize this is a genre I normally don't touch, but I was so impressed I felt compelled to review it. R.E.X. Music Inc., P.O. Box, 25269, Nashville TN. 37202 USA. JM.

CONTAGIOUS ORGASM- Voltage Controlled Filter CD.
Authoritative power driven electronics with an overtly sexual overtone that comes packaged in a digipack and sealed with cork. Sampled voices, cries, and sex sounds filter through as if from a tunnel, while a mix of machine rhythms, metallic percussion, swirling noises, and staticy electronics fuck each other underneath. Loops are established then quickly enveloped by random noises that become jumbled and disorienting by tracks end. My attention span wasn't great for this CD but that may be due in part to the somewhat hollow production and the fact that Hiroshi changes gears mid-song so often that it was hard to keep track of what was going on. Still, some very agitating work here that will simultaneously arouse while it repels. Tesco Organisation. JM.

CRASH WORSHIP- !Pyru! 7".
Great cover art on this one from Charnel House, the back cover a haze of blood soaked images (including the band) and the front a nude Jim Morrison type surrounded by sliced pictures of faces and other things. In traditional **CRASH WORSHIP** fashion the drums force their way to the forefront and come crashing through in an orgy of tribal and ritualistic glory. Most of the percussion alternates between highs and lows while screeching guitar and voices (and other more bizarre noises) have their way underneath. Side two is basically a repeat of side one but is a bit more aggressive, beginning with a slab of psychedelic wacka-wacka porno-flick guitar before forcefully merging with the rolling rhythms. Actually quite structured sounding and one of the least improvised things they've ever done. Mucho bizarro but quite exceptional, proving **CRASH WORSHIP** aren't just good live. Charnel House. JM.

DEAD WORLD- This Will Hurt Someone mCD.
4 tracks of versatile sounds, ranging from the techno-oriented title track , to tortured ambience ("Paroxysmal Euphoria"), to doom laden grinding metal ("The Machine", "Dead World"). On "This Will Hurt Someone" the words "Don't panic...someone call the ambulance" are repeatedly sampled from the infamous TV suicide of R. Budd Dwyer while the snapping snare drum sound is actually the popping of the .357 Magnum used to commit the deed....a mildly disturbing and somewhat tasteless tribute, indeed. The fact that all these tracks are good is a testament to the level of talent going on in this group, though if I had to pick a genre I think they excel at, it would certainly have to be the metal stuff. Slow and brutal riffs churn over some gargled and barely distinguishable vocals while a programmed drum adds the necessary mechanical element. Ouch! Relapse Records. JM.

DEATH ODORS- Various Artists CD.
Death Odors is the first release on Slaughter Productions, an Italian label that is obviously trying hard to be the next Cold Meat Industry, both musically and packaging wise. In fact several Cold Meat staples contribute here: **INANNA, RAISON D'ETRE, MEGAPTERA,** and **ARCHON SATANI**. Also included are the **GREY WOLVES, ALLERSEELEN, ATOM INFANT INCUBATOR, DEAF MACHINE, ALIO DIE,** and four others. From the get go, cold waves of gristly electronics come pouring in and you begin to feel your sanity slowly fade into oblivion. Certainly a welcome feeling if you're in the mood. Otherwise you might get a bit tired of the predictability among these tracks, particularly the ones contributed by the aforementioned C.M.I. bands. Tracks helping to break up the monotony include **ALLERSEELEN's** "Santa Muetre"- an abrasive blend of feedback and clanging rhythm, **ATOM INFANT INCUBATOR's** chilling and bordering spacey "Praenatal Segment", **RUNES ORDER** dark symphony "Sacrifice Finale", and **ALIO DIE's** two standouts "Fragment of Fire" and "Ansia". Overall an excellent collection to submerge yourself in, one which allows those dark and awful thoughts to come to the forefront, if only for an hour or so. Slaughter Productions- available from Projekt. JM.

DEUTSCH NEPAL- Benevolence CD.
In an ocean filled to the brim with Swedish electronic bands, **DEUTSCH NEPAL** is a battleship...forceful, unchallenged, and unsinkable. Buried within steel walls of rigid synthetic atmospheres lies a penetrable soft belly of hypnotic rhythms, an alluring flute, gentle Middle-eastern percussion, warped orchestration, and disembodied voices. Unlike many of their counterparts, and despite an image that may suggest otherwise, these are rather subtle works that fall discreetly between total ambience and atmospheric industrial. "Carrions Still Walkin'" is a prime example; a mutating hybrid of sweeping keyboard currents, **MUSLIMGAUZE** percussion, and a repeating "bass" hook. Dare I say, but a lot of this reminds me of something off **Gabriel's Passion** CD, if not darker and a bit colder. This is great stuff for those whose tastes border on ambience but who may be interested in exploring the doomier side of things. Highly recommended. Staalplaat/Soleilmoon. JM.

JOHN DUNCAN- River In Flames/ Klaar 2CD.
Two out of print CD's welcomely reissued by Staalplaat....**River In Flames** originally as part of the Anackarstrom series and **Klaar** originally on Extreme. Both feature what could be considered fairly difficult and demanding music. Penetrating transmissions are looped for a short time, only to be replaced by the next chosen movement. Though minimalistic at times (barely audible in sections), **Duncan** is a person who realizes the importance of individual tones to work magic...whether it be to annoy or to tranquilize. Comparatively speaking **Klaar** is centered more around lower-level radio static/cracklings and pulsations as well as some voice manipulations, at one point even bursting into some ethnic chanting during the title track. In both CD's **Duncan** has done a great job of setting up conflicting moods that uncomfortably segue into each other. The result is a turbulent though enlightening experience. Recommended.

Soleilmoon/Staalplaat. JM.

EARS UNDER SIEGE- Signal to Noise CS.
Parts of this are just a little too improvised for me...lots of wandering and manipulation of bass and guitars. With a combined total of 36 minutes (more than 60% of the tape) the tracks "Women Love That Shit" and "The Long Night" are thankfully less reliant on the above and center more around a bizarre selection of samples, effects (synths and otherwise), and tape manipulations...really some wacko stuff that had me spacing out quite nicely. Viral Communications c/o Steev Hise P.O. Box 515, Johns Island SC. 29457 USA. JM.

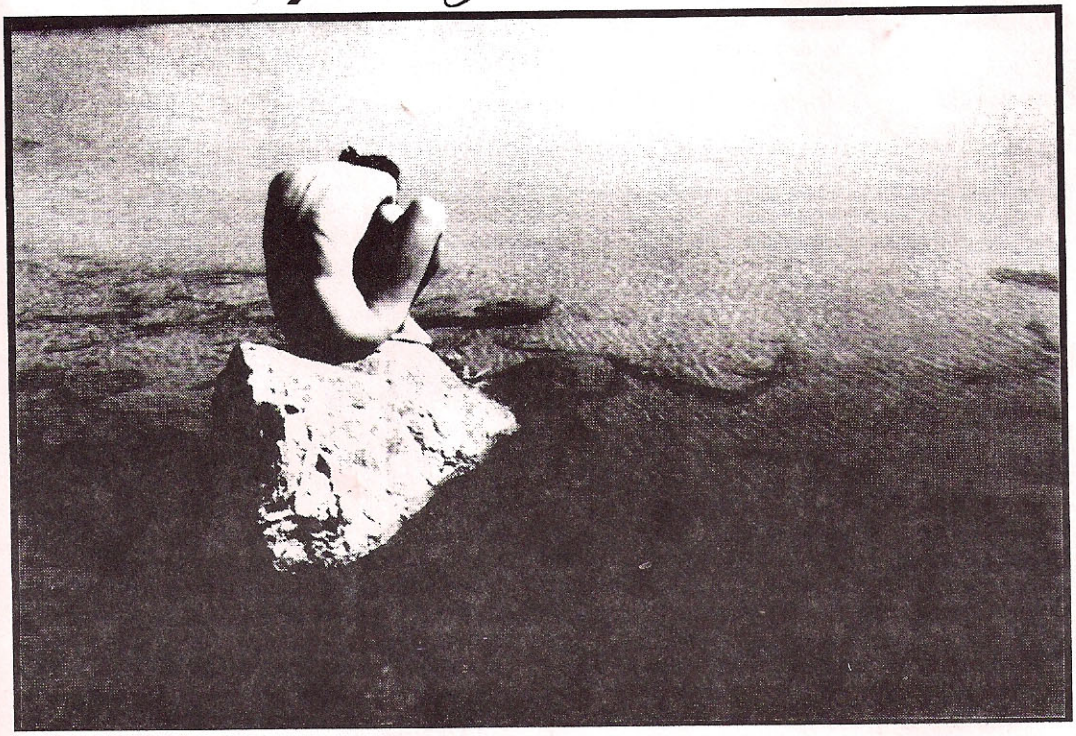
ENTRE VIFS- Moral Sharpening For the Mainsprings of Tomorrow's Establishment CD.
Listening to **ENTRE VIFS** is not a fun job...in fact it can be downright painful. Composed solely with homemade instruments (their destructive names should give you an idea: "the Rumbler", "the Smashers", "the Shriller") **Moral** is not a constant feed of sound but rather a broken and collaged one. Completely devoid of rhythm, noises (!) are thrown together where they chaotically grate and rumble at random, creating a suffocating stranglehold of raw (!) sounds. If you're like me you'll have a hard time telling these tracks apart...as if it matters. I knew the French could be irritating but this is going too far! (Ha, ha, just kidding). Call me wimpy, but this is too much for such tender ears as mine. Staalplaat. JM.

ETANT DONNES- Bleu CD.
If this was the first time I'd ever heard **ETANT DONNES** I'd think **Bleu** was great -- interesting organic sounds, crystal clear production, whispered "poetry", nice presentation. But alas,it's not, which is why I got bored after two minutes. This is exactly, and I mean exactly, what they've been doing for years . While the sounds and concept may vary, the formula doesn't...something I can't believe they fail to realize. Get it if you've never heard them before and have faith in knowing you'll never have to buy another **ETANT DONNES** CD again. Staalplaat. JM.

FRAGMENTED- Ek Passion Drone C-90.
This tape comes with a short, short story entitled "The Absence of Quantity," a literary context for the music. An accompanying note described this as an experiment in "brain manipulation." If they mean they wish to provoke a mood or an emotion, well all music does that, otherwise we wouldn't be listening to it. I tend to be a bit skeptical when it comes to attempts at intuitive communication, considering it's extremely subjective nature. But what about the music? Atmospheric groaning, squealing feedback guitars, percussive sequences, loops and multilayered noise that evoke distant horizons and approaching darkness, muffled and distorted voices, and a good use of different guitar timbres--sometimes quite dense other times quite subtle. Lots of interesting things going on here. Anx.Scan 1512 Canyon Run Rd. Naperville, IL. 60565 USA. JG.

HEAVY ELECTRONICS: The Sound to the Festival- 3XC-90.
This three-cassette box set features the complete music from a festival put on through the joint efforts of two of Germany's best labels, Tesco and Art Konkret. The end result is a monumental release and an absolute must (!!) for fans of power electronics. Featured artists include **BRIGHTER DEATH NOW, CON-DOM, ADVOKAT IHRER HOHEIT, DEUTSCH NEPAL, THE GREY WOLVES,** and **GENOCIDE ORGAN.** Of the six, I found myself navigating most toward the **ADVOKAT** material. Their "Intro" piece is a chilling sound documentary featuring a deadpan voice recounting the stories of notorious sniper murderers, child-molesters, and insane killers. A short example goes something like this; " [Ed Kemper], at the age of 24, murdered his mother then called police and confessed to having dismembered college coeds for two years, as well as cannibalizing and raping their headless bodies. With an IQ of 136, Kemper is now the prisons best

Voice of Eye *Vespers*



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reader of books for the blind." Being that this is delivered in a "matter of fact" manner and mixed with a cavernous clang reverberating underneath only heightens this stomach churning experience. The rest of the side, though following a similar structure, isn't quite so memorable (or sickening)...but then how could it possibly compete with such an introduction? Other standouts include **BRIGHTER DEATH NOW**- incredibly dense concoctions of machine mayhem, swirling and concussive electronic rhythms, samples (including a rather offensive tale of child molestation..."he'd urinated into her mouth"), and lots of low level ugliness! Live, with it's rawer edge, is obviously where **BDN** belongs. Play this loud and you'll be bludgeoned by it's intensity. **DEUTSCH NEPAL**, being the most "subdued" of the bunch, are a welcome relief with a heavier emphasis on ambience and clarity of sound. Still, very powerful stuff, with the live acoustics adding a great echoing effect to some of loops and heavy orchestral sections so prevalent in their music. As for the rest, well that sort of depends upon your taste for right-wing politics. **GENOCIDE ORGAN**'s repertoire include such songs as "White Power Forces", "John Birch Society", and "Klaus Barbie". And **THE GREY WOLVES**, well their name alone should be enough to tip you off. Musically the styles are fairly interchangeable; shifting barriers of bristling electronics, minimalist in approach, fused with abrasive sandpaper vocals (particularly **THE GREY WOLVES**), and propaganda type samples. If nothing else, they arguably deserve credit for having the balls to uncompromisingly voice their opinions. **CON-DOM** musically fit snugly into this category, though I'm not quite sure of the politics. Still, with an unrelenting 270 minutes of music (politics not withstanding), this is required listening for those willing to submerge themselves in such a venomous experience. Comes in a video box with an impressive color booklet. Tesco/Art Konkret.JM.

HEAVY ELECTRONICS-Two Days of Agony/The Visuals to the Festival Video.

A visual accompaniment to the aforementioned cassette, this has been edited down to 95 minutes to include only the best moments of each band. Though the quality of the image is high, sadly most of what you'll see are the accompanying visual backdrops. While these are certainly entertaining to watch, I found myself getting a tad bored and forwarding ahead to catch glimpses of the artist(s) at work...usually off to the side somewhere, shrouded in darkness. Best visuals of the fest is a tie between **DEUTSCH NEPAL** and **THE GREY WOLVES**, while most entertaining, hands down, goes to **CON-DOM** (who coincidentally is one of the most visible - -whipping the stage, jumping down into the audience etc). Least entertaining goes to **BDN**-who remains unseen- while **ADVOKAT** (despite an OK light show during "Jesus in Waco") are the most disappointing, providing only partly-visible snap shots of the aforementioned murderers during "Intro". **GENOCIDE ORGAN**, their faces masked, manage to pull of a rather entertaining show, complete with seizure inducing lights and an energetic stage persona (performed behind a chain link fence). The music definitely loses a bit of it's punch coming out of your TV, so if you have the capability to hook it up to your stereo I would recommend doing so. Mixed feelings on this one, but pretty necessary for those into this sort of stuff. Get the cassettes first, then decide if you want to spend the money for this. Tesco/Art Konkret. JM.

CHRISTOPH HEEMANN- S/T 10".

This is the first in a series of high quality vinyl releases put out by San Antonio's Robot Records. As for the music, is there anything more uncategorizable and indescribable than a Heeman release? Not that I can think of. Sometimes quiet and conventional with recordings of birds, strumming guitar, or spacey keyboards, other times more abstract with mind-bending edit jobs of symphonies, voices, and off-center sounds. It's during these passages where Heemann is at his strongest, presenting us with flowing and liquid collages that are infinitely interesting and engrossing...not to mention strangely dadaistic. Bizarre yet intelligent and listenable. Robot Records. JM.

HIDEG RONCS- A Kept the Picture C-60.

HIDEG RONCS is an experimental band from Hungary that has been known to have twelve members. This tape is comprised of only two: Broder Terenc and Racz Mihaly, both on bass and sampler. The tape is divided into four movements beginning with Movement 5 (I'm presuming previous tapes have begun the cycle.) Having been a bass player myself, I was intrigued as to how they would use two basses. The result is not exactly Stanley Clarkisms. Instead it is used simply as a source for sound through various articulations of the instrument (i.e. pounding, plucking, bowing, scratching etc.) with effects then used to process the result. The recording quality is about average with what I assume is the buzzing of miked amps apparent throughout most of the tape. The music is abstract low frequency rumbling with thick textures that rarely move out of the lower reaches of the spectrum. There is an attempt to keep variety in the forms, but with little change in timbre, these seem to go on a little too long. Side two has a bit more variety. **HIDEG RONCS**- Racz Mihaly Budapest 1172, XIII. u.35, Hungary. JG.

HOMOGENIZED TERRESTRIALS-Burns Brothers CS.

An intriguing collage of sounds from this Iowa composer that's neither highly complex nor remotely boring. "Whistle While You Burn" (a great title I must say) features some backwards voices and drums which have been disassembled and arranged in an erratic fashion as well as some test tone type sounds and some synth noodlings. Has kind of a humorous, playful edge to it that makes it fun to listen to. "Crinkled" is a bit more academic, consisting of a handful of junky garage noises placed haphazardly over vocal manipulations, field recordings, and colorful keyboard passages. Cool to just sit back and wig out to. Has some decent packaging as a bonus. $5.00ppd (in the US) to Philip Klampe PO Box 206 Fremont, IA. 52561. JM.

ILLUSION OF SAFETY- Water Seeks It's Own Level CD.

Water, **IOS**' first release for Silent, reunites Jim O'Rourke with Dan Burke for the first time since **Probe**, and like that release there's more of an emphasis on location recordings: Childrens voices, water, birds, footsteps etc. While this would suggest that **Water** is a quieter release (and in many parts it is) **IOS** still manages to pack quite a wallop with strategically placed roadblocks of agitating noise. On "Closer to Home" high frequency transmissions flutter over static energy before disintegrating into silence. "Not Good" features looped childrens voices playfully (and not so playfully) crying while cacophonous junky creaks are juxtapositioned underneath, the resulting tension being truly stomach churning. Closing out the CD, the bizarrely titled "A Cross between Wallpaper and God" starts off rather noisily with some shredded bits of electronic mayhem before giving way to barely audible "feedback"(?) and finally an annoying car alarm. Being familiar with **IOS** I kept expecting a blast of noise to catch me off guard, but more often than not, it never did. I can't say I'm all that happy with the direction this CD is heading in, I've grown a bit tired of location pieces, but the structure and placement of sounds is pure **IOS**...and that's something you won't see me fall asleep to. Silent Records 101 Townsend, Suite 206, San Francisco, CA. 94107. JM.

ILLUSION OF SAFETY - The Banishing Ritual 7".

This **ILLUSION OF SAFETY** is Dan

Burke only (with Joseph Matheny supplying liner notes?) -- side 1 is an up front drum machine beat with samples of clanging noise and monklike voices in the background. Kind of repetitive and hard to get into. Side 2 is more industrially correct -- the beat is muted into a tribal one, with grinding industrial noise more prominent. Ok. Complacency. TJ.

IN BE TWEEN NOISE- So Delicate and Strangely Made CD.
A more-than pleasant surprise this one. Nine aural sketches, nicely conceived and nicely structured, with a decidedly personal touch. Shows an obvious influence of both Asian and American Indian cultures with instruments ranging from a Japanese prayer bell, to an accordion (used sparingly mind you, so as not to annoy), to violins, to over 53 recyclable objects- plastic bottles, aluminum cans etc. Each track moves rather slowly, as it attempts to sonically interpret or recreate a book, a painting, or an inspirational story or feeling. The subsequent pairings of instruments, along with their unconventional usage, are like nothing you've heard before. Steven, it's creator, is a person that has taken great care to produce music that is both inspirational and mood-evoking. Standouts would be; "Cycles(re)"- the aforementioned improvisation using the recycled instruments- remarkably quiet and moving and one of the best "organic" pieces I've heard, and "delicate"- a mourning ensemble of Thai guard pipes, samples, the chlomatic tuner, and the Japanese prayer bell. Highly original and recommended. Steven Roden/ **IN BE TWEEN NOISE**- P.O. Box 36B16, Los Angeles CA. 90036-1154 USA. Available from Wayside Music- P.O. Box 8427, Silver Spring, MD. 20907-8427 USA.JM.

EDWARD KA-SPEL - The Inferno, the Illusion 10".
This 10" release finds EKS in Total Space Mode -- the tracks are very quiet, spare, and wandering, featuring dark, atmospheric organ tones, whispered vocals, whale calls, & some submerged orchestral samples. Not digitized ambient grayness, but something more primitive. Reminds me of those long "Premonition" tracks they used to do on their tapes years ago. Robot Records. TJ.

KINGDOM SCUM- Golden Asshole Legacy CD.
I hated this the first time I listened to it, but after 3 or 4 more attempts...well, I hated it even more. In "Coming of the Scum" disjointed cut-ups and collages are fused with obnoxious politically bent "raps" and muffled beats...all thrown together in a messy stew of nonsensical insanity. "I Want to Irritate You" is some sort of idiotic karaoke that dubiously achieves what the title suggests. And the rest, well the rest isn't even worth discussing...just more of the same bad tape manipulations, cut-ups, juvenile rock, and fucking annoying vocals. I guess these guys think they're funny or artsy...but all I got out of it was a bunch of morons making a talentless racket. TRULY the most difficult thing I've ever had to sit through (yes, even worse then the **SUDDEN INFANT 1992** tape!!--see last issue.) As for the title...well, let's see. Golden? No. Asshole(s)? Yes. Legacy? Let's hope not! Staalplaat?????? (What was going on in Holland the day they decided to invest money in this?) JM.

KIRCHENKAMPF - Kirchenkampf/ The Gravity of Grace C-90s.
A dense and rich synthesizer soundscape -- at times brooding, groaning, deep and penetrating ambiences like **LUSTMORD** (minus the agony), other times more conventional. Other references are Dan Joseph and Lightwave. Occasionally electronic and media noise samples gently weave their way in and out. The density of sound often makes it lean toward the industrial -- a certain harshness is present in the work, but it never really crosses into familiar ambient/industrial territory. The music is nicely balanced throughout, consisting of a good mix of high, low, and midrange tones. **Gravity of Grace** uses more varied synthesizer sounds, but still resembles the self-titled cassette in mood and style. Superior production and quality on cassette. John Gore, 247 Sullivan St., #403, Oshkosh, WI 54901-4129. TJ.

LABRADFORD - Prazision CD.
If one weren't paying close enough attention, one might say these fellows in this Richmond, VA duo tend too close to (ulp) **DEATH IN JUNE** gothicism. Actually, they're not as self-consciously gothic as that. The first track on this CD is an excellent ambient piece -- kind of a cross between **VIDNA OBMANA** bleakness and some **ZOVIET FRANCE** looped scraping. Afterward comes some strummed guitar pieces with hummable melodies and vocals. Both acoustic and electric guitar are used, sometimes feedbacking and echoing nicely, sometimes Frippish, sometimes tone/droning. The guitar playing is accompanied by some warm synthesizer backdrops (an acquaintance remarked to me that the equipment was vintage) -- one piece reminded me of **ORDO EQUITUM SOLIS**, another piece reminded me of **Daniel Lanois**. Good noise track at the end of the CD. Surprising on the first listen, but it grew on me -- I'll buy the next one. Kranky, available from Soleilmoon. TJ.

LEFT HAND RIGHT HAND- Puppet Death 7".
Two new tracks from Englands legendary percussion gurus, "Rise and Fall" featuring a melodious mixture of spoken word, quiet drum taps, clarinet, and screeching guitar. Side two, "Puppet Death" reminded me a bit of the **LEGENDARY PINK DOTS** minus Edward Ka-Spel. Surprisingly the percussion remains only a backdrop to what is really going on. Blasts of improvisational sax over a light layer of drumming and wandering bass...tres artsy if you know what I mean. ND.JM.

LEFT HAND RIGHT HAND - Legs Akimbo CD.
The drum-ensemble-with-guests returns with album number 2. Drumming is the basis, but comparisons to groups like **CRASH WORSHIP ADRV** and **TEST DEPARTMENT** end there. This music really has nothing to do with trance-industrial-ambient stuff, but has more in common with rock in opposition or avant-jazz outfits minus the difficulty in listening. Adding to the instrumental pieces are occasional keyboard, guitar, sax, and clarinet. Guests include Lol Coxhill and ex-**LEMON KITTEN** Karl Blake. The drumming itself is dominant but not overbearing -- not ritualistic like **CW** nor enraged like **TEST DEPARTMENT**. It's kind of like a manic, drum driven chamber music. Song titles are funny, too. Two tracks on this CD appear on their previous CD, **Hum Drum**. Tak Tak Tak, dist. by World Serpent, available from We Never Sleep. TJ.

LEGENDARY PINK DOTS - Four Days CD.
This CD is a limited edition reissue of a limited edition cassette only release in 1988. The liner notes go on to describe the circumstances in which the music was created -- a four-day jam session by Phil Knight and Edward Ka-Spel, who are responsible for the dual keyboard drive of the **LEGENDARY PINK DOTS**. The music here is just as competent as on other recent **LPD** albums where other **LPD** members are present -- it may even be a bit more focussed since only two of the Dots are working here. The keyboards are multilayered and tend to swirl as in most **LPD** work. Emotionally, the songs are as dark, schizophrenic, and melodramatic as ever. A plus: EKS sings/speaks on just two or three tracks. Stylistically, the songs range from stabbing synth noise over minimal rhythm tones to the mildly hallucinatory to more conventional synthesizer music. None of the tracks are out-and-out spacey or poppy or stereotypically "atmospheric" or ambiguous. The playing is up front with little processing. Difficult to pigeonhole as usual. A good

addition to the collection, but nothing to knock you on your arse. Terminal Kaleidoscope. TJ.

LEGION- Die Datenschleuder CD.
This is actually a project of **Lagowski**, and as someone whose known mainly for his dance oriented releases it was quite a nice surprise to find that **Die Datenschleuder** contains nothing of the sort. Instead, what's offered is a sort of clean ambience that drifts and floats in slow motion digital time. Soft attacks of computerized noise converge with an atmospheric synth-driven base to create hallucinogenic soundtracks for the rubber room. On the 14 minute "D.S.N." oscillating electronic waves evoke feelings of relaxation while shards of more aggressive sounds placed randomly overhead conjure up futuristic mental images of a world gone awry. What develops is an interesting dichotomy that pretty much lays the foundation for the remaining five tracks. During it's entirety I couldn't help but think of **Blade Runner** or some other SF movie that offers a pessimistic vision of a post-nuclear existence. The resulting mood it immersed me in was one I felt compelled to come back to...so I did. Several times and then some. Very recommended. Hyperium or Project. JM.

LEICHE RUSTIKAL- Epitaph CS.
From the fast-emerging Ant-Zen label comes this 12-track cassette of gothic twinged cold-blooded electronics. Heavily distorted keyboards, presented in varying degrees of harshness, thrust and lunge forward in an unrelenting attempt to crush everything in it's path. Framed within the madness are some attempts at vocals, but more often than not they fall flat ("I Love You; My Child" in particular) unless used only as an exclamative growl. Also thrown in are some select samples--TV/radio voices, old recordings, war songs--all incorporated with optimum effect and sans overkill. Sour moments come when a drum machine is brought in for one or two tracks, but this is forgotten rather quickly in the wake of otherwise strong material. Reminds me a bit of the great **MASCHINENZIMMER 412**. This Munich based duo creates some ferocious stuff, but if you can stand the heat.... Ant-Zen. JM.

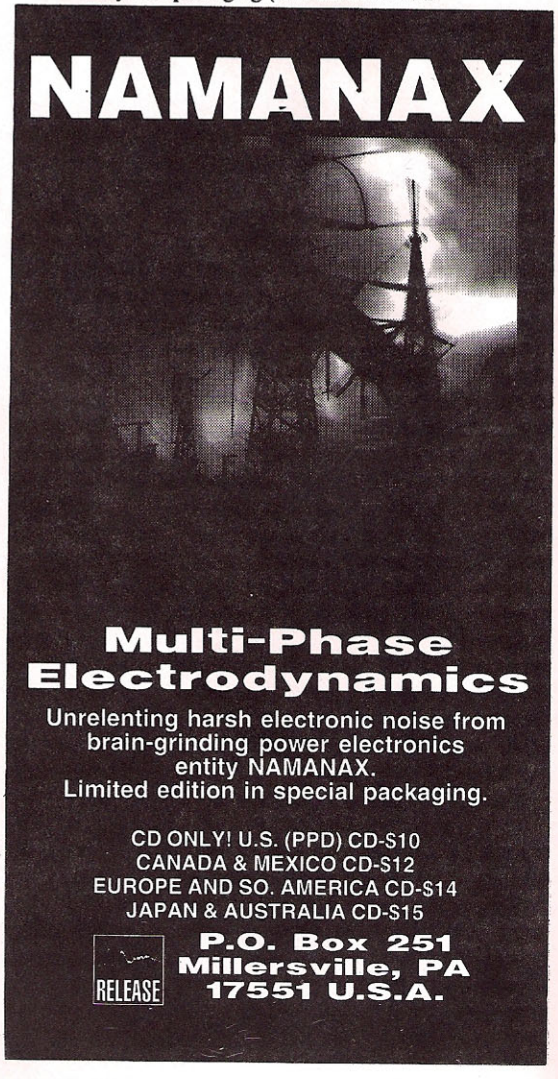
PAUL LEMOS/JOE PAPA - Music for Stolen Icons Part 2 CD.
Lemos and Papa revisit familiar **CONTROLLED BLEEDING** territory, at least on five of the seven tracks -- dirge-like tempos, Papa's operatic/melodramatic vocals, dark string-like keyboard, off-speed guitar playing, and thudding drums -- a good imitation of **LAIBACH**. Very digitized, controlled, and cold. This CD contains one good processed/percussion ritual track and one good noise track. Ok. Artware Audio. TJ.

LE SACRE DU PRINTEMPS- Various Artists CD.
This is being billed as a "Compilation of Ambient Music and Poetry" and as an introduction to Staalplaat and it's associated labels, Soleilmoon, Cold Meat Industry, and Multimood. For the first five tracks it's exceptional, with all new material from (respectively) **DEUTSCH NEPAL** (looped drumming escalating in intensity(!) with layers of horns, industrial noise, samples, and rhythms...excellent), **VIDNAOBMANA** (ritualistic with didgeridoo, chanting, and shakers), **MORTHOUND** (complex and moving -- has Graeme Revell joined the group?), **MUSLIMGAUZE** (slow and forceful rhythms with a large variety of sounds-one of the best I've heard from them in some time), and **ETANT DONNES** (percussive rhythms(!) with poetry). From here, well, it's all down hill. I realize this is a comp designed to bring together various styles of music, but in doing so it automatically loses it's focus. Poetry works (with "music") by **Lee Ranaldo, STARFISH ENTERPRISES**, and **Elvis Peeters** with **Fred Angst** are interesting and listenable but hardly work in the scheme of things. On a different CD, specifically dedicated to such material, I would most likely enjoy this very much. As for the rest...well, my CD player lists 13 tracks while the CD lists only 11, so I'm a bit confused as to who the last couple tracks really are. Listed are **EVERYTHING IS SLOW, Anna Homler**, and **BUDHA BUILDING**. From what I understand this is supposed to be offered at an extremely low price, and if that's the case then the first 5 tracks make this more then worthwhile. Staalplaat. JM.

LES JOYAUX DE LA PRINCESSE- L'Allemagne Annee Zero 7".
Another excellent offering that calls forth the same desperate loneliness so prominent in the **Aux Petits Enfants de France** CD reviewed last issue. On side A minimalistic electronics, with an almost frayed edge, mingle with ultra-slow radio voices that eventually dissolve into samples of bombs exploding in the background. While nothing much has changed since the **Aux Petits** CD the bleak and somber mood this brings about is one I doubt I'll tire of soon. Side two continues where "Exode" (again from **Aux Petits**) left off, comprised soley of the sounds of post-explosion winds sweeping across a desolate landscape. Again, nothing complex here...just good atmospheres that somehow manage to leave a sizable impression. Consider me a fan. Tesco Organisation. JM.

LIFE GARDEN - Pry Open My Mouth With the Red Knife of Heaven CD.
My my my. This fine quartet plays just about everything except the kitchen sink (and if they did, they would make it sound interesting). I paraphrase from the liner notes: "All the sounds are acoustic in origin (no synths or samples) and are treated with digital multi-effect units. Three digital delays were used to create the drones and loops." Instruments listed include: non-lyrical voice, various drums, metal percussion, reed instruments (some homemade), flutes, bowls, violin, cello, zither, anklung, rainstick, and something called an er-hu. The music is spacious and organic, ritually clattering away like **CRASH WORSHIP** on one track, droning and howling away on others. Sounds like I'm listening in on a ceremony for communing with the spirit world. The pieces don't just sit there and be contemplative, instead they're proactive, awakening, summoning, provoking, unsettling. How far would I travel to see this group? Quite a bit. Agni, available from We Never Sleep. TJ.

MAEROR TRI- Archaic States CS.
Very nice packaging (as is the norm with



G.R.O.S.S.) with even better music to match. "Cruor" starts things off with a looped "bass" (?) reverberating while treated sounds, from **ZOVIET FRANCE** type-echoes to various metallics, shimmer in a distant haze. A short piece of mellow guitar strummings is next followed by a somewhat abrupt awakening in "Archaic Sensations". Aggressive percussion fuels a hallucinogenic journey of processed sounds (voices mostly) that surrealistictly float and drift between speakers in an unnerving nightmare. Side two is an arrangement of "rawmaterial" from the Swiss group **RUNZELSTIRN & GURGELSTOCK** that **MAEROR TRI** appears to have taken and manipulated to their own specifications. The result is rather noisy for **MAEROR TRI** (no surprise considering where it came from), but still ambient in an extreme sort of way. With the help of some clever processing and a little maneuvering, they've turned what was once very difficult listening into something accessible and enjoyable. G.R.O.S.S.- 412 Higashianekoujicho Sanjo-agura,FurukawachoHigashiyama-ku, Kyoto T605, Japan. JM.

MAUVE SIDESHOW - Meet Me In the Wasteland CD.
Good God, where can I get more of this stuff? This group of experimenters (who are from CA I think) have also been known as **KANGAROO KOURT** and **LOST PATROL.** Half of the noise made by this group on their third album comes from that great gothic instrument, the mellotron. The other standout is the stream-of-consciousness lyrics and multitracked soaring and breathy delivery of vocalist Treva. Other times electronics buzz loudly and harshly; other organ textures flutter and shimmer. Synthesizers and sampling appear to be at a minimum or are nonexistent. Track structure is nebulous -- could be improvised -- this is atmospheric in the truest sense. Ventricle, available from Anomalous. TJ.

MEN-AN-TOL- Various Artists CS.
A scintillating, if not schizophrenic, cassette compiled by **SALT** that combines some knowns, **CONTAGIOUS ORGASM, ODE FILIPICA, ALLERSEELEN,** with mostly unknowns, **TELEPHERIQUE, STIN SCATZOR, NOTSTANDSKOMITEE, PALE ACTION,** plus eight others. Most of it centers around the power-electronics genre with periodic dabbles in gothicism, beats, and/or muffled noise. While I found it to be listenable, much of it remained too simplistic and slipped from memory rather quickly. Exceptions would be **ALLERSEELEN** (consistently great), **SALT** himself (bristling electronics and a panzer-beat), **P.A.L** (voice-samples with an electric jackhammer rhythm), **ARCUS ARCANUM** (dissonant voices and synthesizers of utter darkness), and **WUMPSCUT** (sounding a hell of a lot like **THE KLINIK**). Ant-Zen. JM.

MERZBOW/KAPOTTE MUZIEK- Continuum LP.
To quote from the inside card that came with **Continuum**; "this work uses as a source material, recordings made of a **MERZBOW** concert...From these recordings a process was started in which **KAPOTTE MUZIEK** and **MERZBOW** transformed the original material by various means (like repetition, electronic manipulation)...". What resulted is nothing short of exceptional (as noise albums go that is). Endless masses of energy flow between speakers, accelerating and decelerating in a violent display of power. Ripping, tearing, and shredding sounds are sometimes captured and used as a short segment of looped rhythm but they are short lived and are quickly swallowed by the next obliterating wave of noise. I wouldn't exactly call this user friendly, but I think it's one of the best noise LP's I've heard in ages. In fact it's so good it's occupied my turntable for the better part of two weeks, not to mention being on my answering machine (reserved only for the best!). Cheeses International c/o Steve Fricker, 783a Christchurch Rd. Bournemouth, Dorset England BH7. JM.

MIMIR - Mimyriad CD.
This is the best of both worlds. Members of the **LEGENDARY PINK DOTS** combine with **HNAS** and **Jim O'Rourke** on the second **MIMIR** CD...one that was too long in coming. The overall atmosphere is collagey, with ambient sound, harsh, urgent sound, and percussive sound (drums, bells) blending and layering together with occasional touches of sitar, violin, acoustic guitar, electric guitar, synths, and organ. The one-track CD flows and pulses, hot & cold. The most apparent influence here is Heemann's, jumping from element to element. I think the guitar and one or two environment samples are Jim O'Rourkes', and the keyboard work is probably Ka-Spel and Silverman. This disc is very similar to the first, only much shorter, sadly -- can't reference it to anything but. Streamline (no address). TJ.

NAMANAX- Multi Phase Dynamics CD.
With a sound comparable to amplified power lines the single track on this CD surges forth with an energetic and electrical intensity the likes of which I've never heard. Distorted fields of noise crunch along in a glorious rhythm crushing anything and everything in its path, including your speakers if you're not careful- and that's no joke. Despite being somewhat monotone (a la **CHOP SHOP**), the sound **NAMANAX** creates is so brutally powerful that, unless you're attention span is that of ant, it's hard to get bored during the entire 34 minutes it takes to unravel. And if that weren't enough, it ends in a lock groove for infinite pleasure. AWESOME. Release Records.JM.

THE NODDING FOLK- CD w/ comic book.
A collective effort featuring David Tibet, John Balance, Peter Christopherson and a couple of other assholes who decided to get together and rip people off. Don't waste your time or money on these fucking jerks. 'Nuff said. JM.

JIM O'ROURKE - Rules of Reduction CD.
This cd3 finds Jim in location recording/environmental aggregate mode -- the recorded elements include: layered and looped attack saxes and car horns, water, city noise, playground noise, an ice cream truck, a vinyl recording of piano music with surface noise, etc. The sounds he uses are presented sequentially, not layered, and with a good ratio of loud and quiet, harshness and softness. He doesn't include his own guitar playing, which is bad because that is where he excels. I have a hard time with this side of Jim. Metamkine, 13 rue de la Drague, 38600 Fontaine, France. TJ.

OSSO EXOTICO- Musica # 1 CD.
Using acoustic sound sources only this three-person Portuguese group makes music that is generally quiet but also very poetic and rich. The soft shimmering timbres of a glass harmonica are accompanied by clarinets , didgeridoos, Chinese bells, and an array of unorthodox instruments ranging from a percuted maranhophone (whatever that is?), to a bowed xylophone and mandolin. At just under 60 minutes the one piece offered is not really a song per se but rather a constantly moving sequence of refined and delicate tones. Improvisational brilliance. Soleilmoon/Staalplaat. JM.

PILEDRIVER- Self Titled 7".
Two industrial-metal tracks from a Norwegian equivalent to early **GODFLESH**, complete with drum machine, guttural vocals, and select samples. Lots of rough edged intensity to help vent some of the frustrations that gather from every day life. Nothing original offered, but an effective listen all the same. $5.00 Europe, $6.00 overseas from Suggestion Records P.O. Box 1403 58285 Gevelberg, Germany. JM.

RICHARD RAMIREZ- Sterile

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WotW 1993

Technique CS.
How many ways are there to describe noise? Not very many that I haven't used so forgive me if I repeat myself here. Devouring and all encompassing ultra-noise that pitches, dives, and wails in one big sonic fuck-fest. Neither compelling nor boring...but at least listenable. You've heard it before and if you liked it then you'll like it now. Deadline Records 17010 Blairwood, Houston, TX. 77049. JM.

RAPOON- Raising Earthly Spirits CD.
The second CD from ex-**ZOVIET FRANCE** member Robin Storey comes housed in what may quite possibly be the most exquisite packaging ever seen (second only to **CONTRASTATES** CD in an LP of course). A 15 X 15 cm beautifully designed wooden box flips up like a cigarette pack revealing the equally beautiful designed CD housed inside. You've got to see this to believe it! Musically Storey seems to be taking **RAPOON** in the right direction as well, creating trance inducing streams of loops and heavenly **ZOVIET FRANCE** like machine hummings. Virtually abandoned ("Akkurra" is a slight exception) is the repetitive percussion that made his first release so frightfully dull. Taking their place are long passages of mesmerizing rhythms (beat-less mind you) that evolve in a drawn out utopian dream state. Lots of echo effects help to aid in the sedation. VERY VERY nice work surpassed only by the aforementioned packaging. A must? You bet!! Only 1000 made so don't be stupid and miss out. Soleilmoon/Staalplaat. JM.

REPTILICUS and THE HAFLER TRIO- Designer Time CD.
A rather bizarre release of manipulated, patternless sounds arranged in an effective manner. Select noises (many of them unidentifiable) introduce themselves then quickly disappear, while others are looped and are built upon in an offcenter rhythm. Gentle segues move the listener from one area to the next, setting a mood then taking it away and forming a new one. One gets the impression that each sound and movement has been carefully dissected and studied then put back together with only the good parts left intact. Crystal clear tones roam the frequency range and are, for the most part, presented sequentially...allowing the listener to concentrate and appreciate the more subtle elements of the manufactured note...elements that may have otherwise become indistinguishable if buried in any sort of jumbled mix. Recommended. Staalplaat/Soleilmoon. JM.

SUSO SAIZ - Mirrors of Pollution CD.
Suso adds slow ritual percussion, piano, trumpet, accordion, woodwinds, organ, and female voice to his trademark "hypnotics" tones from his guitar. As a result he covers more ground stylistically -- this third CD compares more with his first CD than his second, **Hypnotics** (see Drudge #3), which was a long ambient guitar tone exploration. The overall atmosphere is almost as relaxed. Three Fishes, dist. by Mirror's Place Music (no address). TJ.

SECLUSION - Yukigafuru (Parts 1 to 4) CD.
This is a collaboration between **Christoph Heemann** and members of **JACK OR JIVE** -- reflecting **Heemann**'s tendency toward spaciness and adding the ethereal vocals from **JACK OR JIVE** (I'm not sure of their membership). The sounds are gentle and midrange synth and organ tones with some chimes. Immediate reference points would be **VIDNA OBMANA** (but less layered) and recent **NOCTURNAL EMISSIONS** (but less loopey). Unremarkable but a good listen nonetheless (and too damn short!). Some Fine Legacy, available from RRR. TJ.

SHINJUKU THIEF- The Witch Hammer CD.
Neo-classical work on a grand scale could best describe **The Witchhammer**, the third CD from this profound Australian composer. Extremely filmic, Darrin Verhagen conjures up visions up of nightmarish carousels ("Waltz of the Midwives"), impending doom ("The Darkened Psalm"), and medieval warfare ("Trespassing the Gates"). The majority of the tracks use an array of dramatic string sections to create an ominous atmosphere of tension and suspense. Others, such as "Poena Damni", are quieter and more subtle. Rich orchestration is replaced with a solemn violin and cello playing over thunder-like rumblings and chiming feedback. On

"The Darkened Psalm" rigid percussion and a gonging bell collide with piercing violins in a hauntingly violent display of power. Excellent work on a Biblical scale. Projekt. JM.

SMELL & QUIM/ TAINT- Split 7".
Brutal work on the part of both bands that makes you wonder what this world is coming to. **SMELL & QUIM** deliver the goods with a suffocatingly slow piece of dirgy death rock entitled "Death Baby Fuck". Torturous vocals gargle and moan while a solemn trumpet, screeching guitar, and looped drum beat provide the backbone. Refreshingly different from their other releases. Waco Texas' **TAINT**, on the other hand, offer the expected; tumultuous noise/feedback regurgitation mixed with radio static and a smidgeon of voices. Kind of a case of heard one heard 'em all....but if this is your cup of tea, then by all means, drink up! Worthwhile writing to this label anyways just to check out their selection; Red Stream P.O. Box 342 Camp Hill, Pa. 17001-0342 USA. JM.

SOLDNERGEIST- Der Rest ist Schweigen CS.
A fantastic find this one, and ranking as one of the best true power electronics releases I've heard...though not for the meek. From the word go this is unrelenting and uncompromising in it's assault. Gelatinous masses of scourging industrial noise abound while sampled voices let your hear the voices of terrible pain first hand. Currents of rhythmic ecstacy shoot through the system like a dose of cyanide, clogging the arteries then stopping the heart. On "Blow Job" the enjoyable sounds of sex are virtually drowned in a cess pool of warped loops and warbly noise. So much for hard-on I was getting. Brutality at it's best I'd say. **Highly** recommended for those with the stomach. Art Konkret- available in the US from Anomalous.JM.

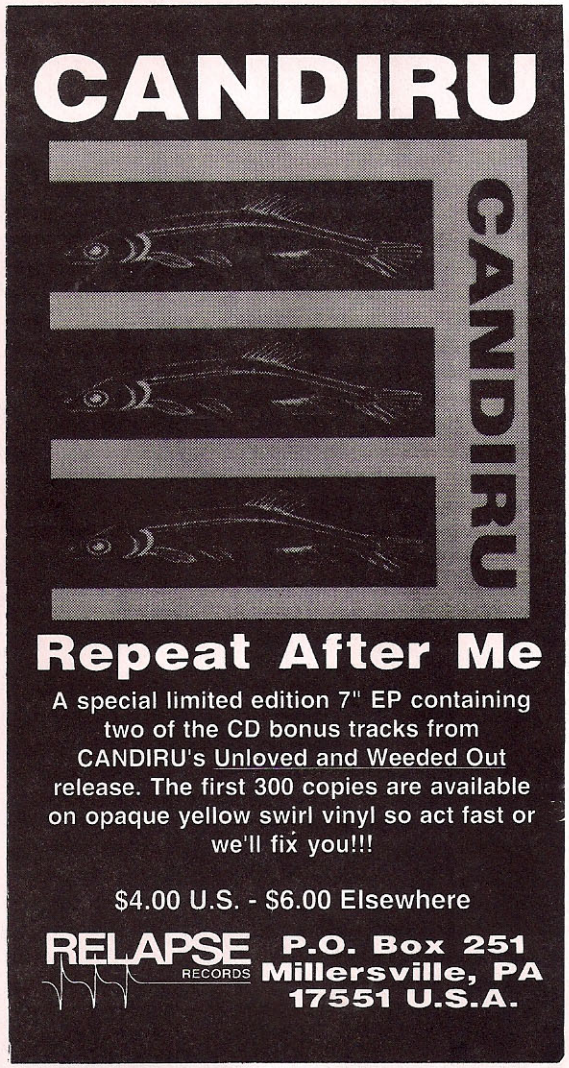
THE TAPE-BEATLES- The Grand Delusion CD.
A conceptual work of cut-ups and collages that's designed to break down the myth's of the Gulf War and the role the media played in "promoting" it. Comprised purely of stolen material, speeches (lots of old gray-haired Republicans) and music from old records are recontextualized and layered upon each other in one ingenious segue after another. Unlike **NEGATIVLAND**, the seams of editing are sewn shut, creating a constant stream of sound and music. Brilliant. Staalplaat/Soleilmoon.JM.

TEAR GARDEN - Sheila Liked the Rodeo CD.
On this, the fourth or so installment of the musical marriage between **LEGENDARY PINK DOTS** and **SKINNY PUPPY** features a mixture of mechanical beats, Ka-Spel chants, looped samples, and much extraneous noise. It represents an muscular cyberpunk **LEGENDARY PINK DOTS**, or a looser, but cluttered **SKINNY PUPPY**. **SKINNY PUPPY** members take care of the samples and rhythms, and Ka-Spel and company take care of the space-trip electronics. Eight musicians play on this, but it never sounds like they get in each other's way. I actually like this a bit better than the last two **LPD** albums. Nettwerk. TJ.

TWILIGHT EARTH- Various Artist CD.
An excellent sampler chock full of luminaries . The overall theme is toward "ethno-ambient" (at least initially) -- a blending of ambient tones (processing, synths, electronics) with traditional instruments and rhythms to create mostly relaxing, sometimes unsettling atmospheres. To my knowledge, these tracks are exclusive. **O YUKI CONJUGATE**, **VIDNA OBMANA**, **Steve Roach**, and **Jorge Reyes** check in with a succession of earthy tribal pieces -- trance percussion with varying amounts of synth wash, some animal calls, environmental sounds -- inferring a closeness to the earth and ancient rituals. The **HYBRYDS** piece is more brooding -- water noises mixed with more impure tones and something crying in distress. **TEMPS PERDU?**, a band which I am unfamiliar, combine flute, water noises, synth phrasings, and percussion -- similar in sound to **Jorge Reyes**. **Daniel Oon** and **Konrad Kraft**'s emphasis is on layered keyboard with some vocals. The mighty **VOICE OF EYE** contribute a track of low and rumbly "Lustmordian" groans. **ALIO DIE** combines environmental sounds -- insects, water -- in an ambient tone loop. **Paul Schutze**'s track is the only disappointment here -- sounds like an outtake or a reworking from **New Maps of Hell**. **HUMAN FLESH** combines strings and acoustic guitars in their track. The disc finishes up with another new group, **TUU**, who make a brooding flute and drone and percussion sound. Timebase, dist. by Discordia, Corneliusstr. 105, 40215 Duesseldorf, Germany. TJ.

VEROMON- Various Artists CS.
This compilation cassette is a much more focused and solid release then the other Ant-Zen comp I reviewed this issue (**Men-An-Tol**) with a line-up that includes **MAEROR TRI**, **LEICHE RUSTIKAL**, **SOLDNERGEIST**, **CONTAGIOUS ORGASM**, and **DRAPE EXCREMENT**. Also, coming with it is a nice booklet with a page or two dedicated to each of the 17 bands featured. Mostly power electronics, contributions in that genre are made from **PINEAL GLAND** (abusive rhythms with even more abusive vocals), **NIMOY, FELLATIO ET CUNNILINGUS** (need I say more?), **MORTUO SIMILIS** (sounding a bit like a lower budget **SIGILLUM S**), **P.A.L.** ("Holy shit that's" heavy rhythms -- terrorizing and cold as an iceberg), **PALE ACTION**, etc etc...you get the point. Highlights include **MAEROR TRI** with their usual droning ambience, **LEICHE RUSTIKAL** -- a great piece of **KLINIK** type rhythms working in tandom with abstract factory noises (with a CD release these guys have the potential to be huge), the aforementioned **P.A.L.** track, **DRAPE EXCREMENT** (pure fright), and a couple more. With 17 bands I'm not about to go into detail on each and every track....so you'll just have to get it to find out for yourself. Ant-Zen. JM.

VIDNA OBMANA- Still Fragments CD.
Live recordings from two performances. The first section, recorded in Antwerp, features Djen Ajakan Shean on percussion and consists of one new track and another taken from **Parallel Flaming**. The latter, "Doekoen", weaves an enlightening web of drowning ambience and rich ethno-centered rhythms...pristine and pure sounds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flowing in an a serene environment. "Lifting Charm" darkens the mood with lower level rumblings mixed with chimes, bells, a didgeridoo, and the hollow rhythms of a waterpot. This is like watching the darkened storm clouds rolling in on a sunny day -- calming and beautiful, but the threat of danger never far behind. Part two was recorded in Hamburg and features three of the tracks from the "aquarium" CD with **THE HYBRYDS**. As you may expect, live the tracks are a bit more "harder edged" with almost jarring "feedback" sounds (like amplifying the sounds you get when running your finger around a crystal glass) interrupting the relaxing gurgles of a bubbling brook. With thunder comes the rain, flowing in on sonic sheets and shattering the serenity of the momentary stillness. After the storm comes the calm, the sun peering from sky and lighting the cleansed land. Unlike some other ambient artists (**Greinke** in particular), I don't really tire of this. Instead I find myself constantly fascinated by the pacifying effects it has on both body and mind. Best to listen to on overcast days. ND.JM.

VOICE OF EYE- Vespers CD.
The task at hand? To accurately describe a CD that's too good for words. Following on the heals of their widely received **Mariner Sonique** debut, **Vespers** continues their travels through exotic lands and distant universes. **VOICE OF EYE** manage to create a strikingly beautiful inter-play of darkness and light, of sadness and spirituality. Ghostly voices beckon like sirens from the shore while uniquely designed homemade instruments wail a solemn funeral. While keeping the identifiable **VOICE OF EYE** sound intact, **Vespers** shows a tighter reign over the instruments with more thoughtful and mood enhancing passages. The trademark percussion is less sweeping and based more on earthly cultures rather then other-worldly, "Waning" being a good example. On "Blooming" Bonnie McNairn showcases her talents as both a flutist and vocalist, weaving seductively and gracefully among middle-eastern style rhythms. The CD closer "Dreaming" is a 19 minute masterpiece broken into two sections; the first section is a fifteen minute tour de force of stratospheric swirls and swelling undercurrents and the second several minutes of silence and a short passage of a looped voice and strumming guitar. A benchmark release that couldn't possibly be more recommended. Cyclotron Industries P.O. Box 66201, Houston, TX. 77266 USA. JM.

WHITE STAINS- The Somewhat Lost Horizon CD.
This is, I believe, the fourth CD to be re-issued by Staalplaat from the now out-of-print Anckarstrom series, and arguably the most musically accessible. Gentle synthesizer passages sometimes border on orchestral ("The Somewhat Lost Horizon") and even conventionally musical ("Soft Explosion") but become progressively unstructured and random by the CDs end. For the first five minutes "Pyramidos" utilizes looped speech ("...and I'll take the drug now") while equally repetitive mechanics whir and clang in fractured rhythm below. The next twenty or so minutes sees the voices and sounds dissolve to become even more fragmented and off-center. Interesting stuff, though a bit schizophrenic. Staalplaat. JM.

YEN POX- Yen Pox CS.
I don't want to hear a word about not buying things on cassette! To do so would be to miss out on what I consider to be one of the darkest and most foreboding releases to come along in quite some time. Long droning passages of thick, reverberating textures are formed using the human voice, keyboards, some homemade instruments (?), and a smidgeon of guitar and percussion. Layer upon layer of claustrophobic sounds are unleashed often culminating in a solid wall of tormenting intensity. Similarities could be drawn to **VOICE OF EYE** (most noticeably in "Suction") or **BELT** (coincidentally 1/2 of **YEN POX** is from Joel Benders hometown) but this is in a league of it's own and a comparison would not do it justice. ND Magazine called this "music for nibbling at the dead" but I'm going to say it's more like music for the dead nibbling at us! **Highly** recommended. **YEN POX** c/o Steven Hall P.O. Box 419 New Paris, IN. 46553 USA. JM.

ZOVIET FRANCE - What is Not True CD.
This second live document to be released in three years or so contains the same elements we've come to expect -- media snippets, plucking on stringed things, an ambient swirl of mysteriously generated hoots, whirs, groans, hums, shimmers, spaciness, and rhythms. The long tracks blend together seamlessly with not nearly as much jumping around as the last two or three studio releases. It's a thoroughly satisfying listen. Charrm, available everywhere. TJ.

1AM UMBRELLA - Gift of Roots and Wings CD.
The music produced by this one-person California outfit is a concrete/collage soundscape in a similar vein to early **PGR** -- but drier and without as much impact. The devices used are listed as: guitar, ocarinas, percussion, tapes, samples, rhythm programming, processing. With all of this technological gadgetry, the end product sounds surprisingly organic. There is much looping and processing of light percussion phrases, but it never sounds loopey or monotonous. The acoustic-with-processing modus operandi compares with **LIFE GARDEN**, but without as much spiritual connotation, which isn't necessarily a bad thing. Imaginative and recommended. Rays and Genius Collective, available from We Never Sleep. TJ.

OTHER RECOMMENDATIONS:

LOGGERHEAD- Demons In Rapture CD.
Demons is right, these Australian buggers play like they're possessed! Ferocious, airplane fueled bass lines are attacked from all angles by "field recordings" taken from drains, the Melbourne Zoo, and even a old brewery. Some ever-so-slight musical similarities to **SCORN** are evident as are some **YOUNG GODS** type vocals, but **LOGGERHEAD** are ultimately more original than anything you could ever hope to hear. So battering it will leave scars. GET IT, GET IT, GET IT , GET IT, GET IT, GET IT, GET IT, GET IT, GET IT . Distributed by Shock Records Pty. Ltd. P.O. Box 434 Richmond 3121, Australia. Fax 613-482-3837.

ARRHYTHMIA II- Various Artists CD
The eagerly waited sequel has arrived with an even stronger line-up than before. Features more "traditional" percussion from: **Hearn Gadbois, Jonathan Kane, Timothy North, John Loose, Simone White,** and **CRASH WORSHIP** with more diverse elements coming from **ILLUSION OF SAFETY, VOICE OF EYE, RANDY GREIF, TRANCE** (the best I've heard from Mason in some time), **LIFE GARDEN,** and **LEFT HAND RIGHT HAND** (a remixed version taken from the **Legs Akimbo** CD). Disappointments: **BEAT MISTRESS, TRONDANT SHAMAN,** and **MOBIUS OPERANDI**...but considering the rest of the line-up who really cares?? Charnel House.

T.A.G.C.- Iso-Erotic CD.
Iso-Erotic is the first new work from **THE ANTI-GROUP** in five years and one in a series of releases being put out by the reborn and relocated (from London to L.A.) Side Effects Records. **Iso-Erotic** features Adi Newton in a decidely more accessible mode with much of the CD evolving around exploratory and sensual electronic passages. Synth grooves are also a component, spanning and drifting in an attempt to find their niche within the subconscious mind...most of the time working quite well. While tracks like "Ethemeral" or "Mercurius " have a sort of romantic feel, "Psychophonophilia"

is a voyeuristic romp into the darker realm of hidden desires and sensual delights....almost reminding me of "Sonology of Sex" from **CLOCK DVA's The Act**. Comes with a nice booklet of text and illustrations. Also available are two re-issues; **Audiophile** a compilation of out-of-print 12"s and singles featuring "Ha", "Zulu", "Big Sex", and "Broadcast Test" among others, and **Digitaria** a long gone Sweatbox LP from 1987. Available from Soleilmoon.

VIDNA OBMANA/HYBRYDS- Soundtrack Voor Het Aquarium CD. Two Belgian masters of ambience split tracks on a 125 Anniversary Tribute to the Antwerp Aquarium. As you might expect much of it is water based, the percussionless **HYBRYDS** mostly building on samples of the beautiful and ghostly "songs" of whales and dolphins. Also here, from **VIDNA**, are some of the tracks found on the **Still Fragments** CD, these of course being the studio versions. A nice tribute, though animals in captivity has never been a plus in my book. Address is more than a bit confusing, so ask your local record store or go through a distributor.

NOCTURNAL EMISSIONS- Glossalalia CDs. **NOCTURNAL EMISSIONS** have just signed a five year contract with Staalplaat /Soleilmoon so expect a wad of new material to be released within that time. I've never been a huge fan, but have always found a way to appreciate and recognize what they do. So, in order to remain objective -because I know there's a lot of you out there who do like them- I put this under "Other Recommendations". **Glossalalia** is the first of ten planned new works for the labels and for those familiar with **N.E.** territory, it won't disappoint. Interwoven loops move over, under, and through each other while voices from beyond come roaming through. Some pretty wild stuff, but just a bit too thin for my tastes. Should be interesting to see how they're holding up after nine more releases. Staalplaat/Soleilmoon.

HANS JOACHIM ROEDELIUS and FRIENDS- Theater Works CD. Ex-member of **CLUSTER** and a host of friends (including Brian Eno and Dieter Moebius) make good on this CD of works spanning from 1975 to 1993. Difficult to sum up, with half being some very nice mood works that are rich and subtle with doses of spaciness, ethno-percussion, and lavish electronic passages . Other times, it's more jarring and chaotic with improved sax sessions and wacko-synth jams. Weird and periodically artsy, but quite enjoyable. Multimood- available from Staalplaat/Soleilmoon.

VIDNA OBMANA/DJEN AJAKAN SHEAN- Parallel Flaming CD. Cripes, you would think someone would need a break now and again, but obviously not! With the help of **Djen Ajakan Shean**, **VIDNA** has increased his vocabulary of sounds to include an arrangement of percussion, chimes, maracas, rainmakers, and shakers. The result is a rich tapestry of sounds that flow in a seamless motion of warmth and beauty. Could possibly be my all time favorite **VIDNA** release. Multimood- available from Staalplaat/Soleilmoon.

CONTACT ADDRESSES:

Soleilmoon- P.O. Box 83296, Portland, OR. 97283-0296 USA. Fax- 503-335-0805.

Staalplaat- P.O. Box 11453 1001 GL Amsterdam, The Netherlands.

Tesco Organisation- c/o Kohl Holbeinstrasse 8, 69469 Sulzbach, Germany.

Projekt-P.O. Box 1591 Garden Grove, CA. 92642-1591 USA.

Release/Relapse Records- P.O. Box 251, Millersville, PA. 17551 USA

Art Konkret- c/o M. Kropfreiter, LinkenHeimerweg 5, 76646 Bruchsal, Germany.

Ant-Zen-c/o SALT, Lessingstr. 7a, 93049 Regensburg Germany.

Artware Audio- c/o Donna klemm Taunusstr. 63 b, 6200 Wiesbaden Germany.

Anomalous Records- 6737 Bright Ave., Whittier, CA. 90601 USA.

RRRecords- 151 Paige St. Lowell MA. 01852 USA.

ND Magazine/Records- P.O. Box 4144 Austin, TX. 78765 USA.

Complacency- P.O. Box 1452, Palatine, IL. 60078 USA.

Robot Records- P.O. Box 120004, San Antonio, TX. 78212 USA.

Charnel House Productions- P.O. Box 170277, San Francisco, CA. 94117-0277 USA.

KEEP HANGING ON FOR THE NEXT ISSUE...IT'S GONNA BE AWHILE. AUDIO DRUDGE WILL TEMPORARILY BE ON HOLD WHILE I WORK ON A COMPILATION CD FEATURING STONE GLASS STEEL, ILLUSION OF SAFETY, CONTRASTATE, VROMB, SOLDNERGEIST, VOICE OF EYE, YEN POX, KIRCHENKAMPF, MAEROR TRI, and more!